

1 1 UNITED STATES MINT

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3 3 CITIZENS COINAGE ADVISORY COMMITTEE

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5 5 MEETING

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7 7 TUESDAY,

8 OCTOBER 15, 2024

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11 9

12 The Citizens Coinage Advisory

13 10 Committee at 801 9th Street, N.W., Washington,

14 D.C., at 9:00 a.m., Peter van Alfen, Chair,

15 11 presiding.

16 12 CCAC MEMBERS PRESENT:

17 13 PETER VAN ALFEN, the member Specially Qualified

18 as a Numismatic Curator and the Chairperson of

19 14 the CCAC

20 ARTHUR BERNSTEIN, Representing the General Public

21 15 DR. CHRISTOPHER CAPOZZOLA, the member Specially

22 Qualified in American History

23 16 JEANNE STEVENS-SOLLMAN, the member Specially

24 Qualified in Sculpture or Medalllic Arts

25 17 JOHN SAUNDERS, Recommended by the House Minority

1 Leader

18 MICHAEL MORAN, Recommended by the Senate Majority

2 Leader

3 19 DONALD SCARINCI, Recommended by the Senate

4 Minority Leader

5 20 SAM GELBERD, the member Specially Qualified in

6 Numismatics

7 21 KELLEN HOARD, Representing the General Public*

8 ANNELISA PURDIE, Representing the General Public

9 22

10 23

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13 1 UNITED STATES MINT STAFF PRESENT:

14 2 KRISTIE McNALLY, Deputy Director

15 APRIL STAFFORD, Office of Design Management

16 3 MEGAN SULLIVAN, Senior Design Specialist

17 ROGER VASQUEZ, Senior Design Specialist

18 4 RUSSELL EVANS, Design Manager

19 BONEZA HANCHOCK, Design Manager

20 5 SUKRITA BAIJAL, Design Manager

21 JOSEPH MENNA, Chief Engraver

22 6 MICHAEL COSTELLO, Manager of Design and Engraving

23 JENNIFER WARREN, Director of Legislative and

24 7 Intergovernmental Affairs and Liaison to CCAC

25 GREG WEINMAN, Deputy Chief Counsel and Counsel to

1 8 the CCAC
 BRENDAN TATE, Senior Government Affairs
2 9 Specialist, Office of Legislative and
 Intergovernmental Affairs
3 10
 ALSO PRESENT:
4 11
 DENNIS TUCKER, CCAC Public Service Awardee
5 12 RICHARD HUNT, Director of the Center for
6 Legislative Archives, National Archives and
7 13 Research Administration*
8 KEN MORRIS, Great-great-great grandson of
9 14 Frederick Douglass*
10 MARY ELLIOTT, Curator, National Museum of African
11 15 American History and Culture*
12 JEN HERRERA, Vice President, External Affairs,
13 16 National Women's History Museum*
14 ALLIDA BLACK, Managing Director, Allenswood Group
15 17 LLC*
16 ANGELA TATE, Museum of African American History,
17 18 Boston*
18 RUBY BRIDGES, Ruby Bridges Foundation*
19 19 LANCE VOLLAND, Ruby Bridges Foundation*
20 20
21 *Present via Video Teleconference
22 21
23 22
24 23
25 24

1	1	C-O-N-T-E-N-T-S	
2	2	AGENDA	PAGE
3	3	Call to Order & Roll Call.	4
4	4	Review and Approval of Minutes10
5		and Letters to Secretary from the	
6	5	September 24, 2024, Public Meeting	
7	6	Comments from Chair.11
8	7	Public Service Award for Dennis.11
9		Tucker	
10	8		
11		Review and Discussion of the21
12	9	Candidate Designs for the 2026-2028	
13		Platinum Proof Coins	
14	10		
15		Review and Discussion of the23
16	11	Candidate Designs for 2026	
17		Semiquincentennial Quarter #1	
18	12	Declaration of Independence	
19	13	Review and Discussion of the26
20		Candidate Designs for 2026	
21	14	Semiquincentennial Quarter #2 U.S.	
22		Constitution	
23	15		
24		Discussion of the Results of Scoring31
25	16	from Morning Session	

1	17	Review and Discussion of Candidate	151
		Designs for the 2026	
2	18	Semiquincentennial Quarter #3 -	
		Abolitionism	
3	19		
		Review and Discussion of Candidate	153
4	20	Designs for the Suffrage	
	21	Review and Discussion of Candidate	185
5		Designs for the 2026	
	22	Semiquincentennial Quarter #5 Civil	
6		Rights	

23

7 24

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8 1 P-R-O-C-E-E-D-I-N-G-S

2 (9:00 a.m.)

9 3 CHAIR VAN ALFEN: Good morning. I

4 call to order this meeting of the Citizens

10 5 Coinage Advisory Committee for Tuesday,

6 October 15, 2024. The time is 9:01 a.m.

11 7 This is the first day of a two-day

8 public meeting. Today's session is scheduled to

12 9 run until approximately 6:00 p.m., at which point

10 the CCAC will recess until tomorrow's session,

13 11 which is scheduled to begin promptly at

12 8:30 a.m., which is a half-hour later than what

14 13 was announced in the Federal Register notice.

14 Please note that this meeting today

15 15 and tomorrow is recorded, and I certainly do want

16 16 to welcome the public watching live on YouTube

17 17 today.

18 18 Finally, I want to remind members to

19 19 announce your name when you are speaking, for the

20 20 transcript and for the public listening.

21 21 Before we begin, I want to introduce

22 22 the members of the Committee. So, please respond

23 23 present when I call your name. Arthur Bernstein,

24 24 representing the general public.

25 25 MEMBER BERNSTEIN: Arthur Bernstein is

1 present.

2 CHAIR VAN ALFEN: Dr. Harcourt Fuller,
3 recommended by the Speaker of the House. I know
4 that Dr. Fuller, unfortunately, will not be
5 joining us today.

6 Dr. Christopher Capozzola, the Member
7 Specially Qualified in American History.

8 MEMBER CAPOZZOLA: Present.

9 CHAIR VAN ALFEN: Jeanne Stevens-
10 Sollman, the Member Specially Qualified in
11 Sculpture or Medalllic Arts.

12 MEMBER STEVENS-SOLLMAN: Present.

13 CHAIR VAN ALFEN: John Saunders,
14 recommended by the House Minority Leader.

15 MEMBER SAUNDERS: Present.

16 CHAIR VAN ALFEN: Michael Moran,
17 recommended by the Senate Majority Leader.

18 MEMBER MORAN: Present.

19 CHAIR VAN ALFEN: Donald Scarinci,
20 recommended by the Senate Minority Leader.

21 MEMBER SCARINCI: Who was Chuck
22 Schumer at the time, for the record. Present.

23 CHAIR VAN ALFEN: Thank you, Donald.
24 Sam Gelberd, the Member Specially Qualified in
25 Numismatics.

1 MEMBER GELBERD: Present.

2 CHAIR VAN ALFEN: Kellen Hoard,
3 representing the general public.

4 MEMBER HOARD: Present.

5 CHAIR VAN ALFEN: Who is joining us
6 remotely today. Annelisa Purdie, representing
7 the general public.

8 MEMBER PURDIE: Present.

9 CHAIR VAN ALFEN: And I am Peter van
10 Alfен, the Member Specially Qualified as a
11 Numismatic Curator and the chairperson of the
12 CCAC. And I believe we do have a quorum.

13 The agenda for today's public meeting
14 includes the approval of minutes and letters to
15 the secretary from the September 24th, 2024,
16 public meeting; the public service award for
17 former CCAC member Dennis Tucker; the review and
18 discussion of candidate designs for the 2026 to
19 2028 Platinum Proof coins; the 2026 quarter
20 number one, Declaration of Independence; the 2026
21 quarter number two, U.S. Constitution; the 2026
22 quarter number three, Abolitionism; 2026 quarter
23 number four, Suffrage; and the 2026 quarter
24 number five, Civil Rights.

25 When we return tomorrow at 8:30 a.m.,

1 we will at that time review and discuss the 2026
2 dime and the 2026 half-dollar.

3 Finally, tomorrow we will discuss and
4 identify design recommendations for all of the
5 aforementioned 2026 semi-quincentennial coins and
6 the next Platinum Proof series.

7 Before we begin our proceedings, I
8 will ask the Mint liaison to the CCAC, Ms.
9 Jennifer Warren, if we are aware of any members
10 of the press who are remotely watching the public
11 meeting.

12 MS. WARREN: This is Jennifer Warren.
13 Mike Unser, founder and editor of CoinNews Media
14 Group, and Paul Gilkes, Coin World's senior
15 editor.

16 CHAIR VAN ALFEN: Thank you, Jennifer.
17 And welcome, gentlemen.

18 For the record, I would also like to
19 confirm that the following Mint staff are in
20 attendance today. So, please indicate present
21 after I have called your name. April Stafford,
22 Chief Office of Design Management.

23 MS. STAFFORD: Present.

24 CHAIR VAN ALFEN: Megan Sullivan,
25 Senior Design Specialist.

1 MS. SULLIVAN: Present.

2 CHAIR VAN ALFEN: Roger Vasquez,
3 Senior Design Specialist.

4 MR. VASQUEZ: Present.

5 CHAIR VAN ALFEN: Russell Evans,
6 Design Manager.

7 MR. EVANS: Present.

8 CHAIR VAN ALFEN: Boneza Hanchock,
9 Design Manager.

10 MS. HANCHOCK: Present.

11 CHAIR VAN ALFEN: Sukrita Baijal,
12 Design Manager.

13 MS. BAIJAL: Present.

14 CHAIR VAN ALFEN: Joseph Menna, Chief
15 Engraver.

16 MR. MENNA: Present.

17 CHAIR VAN ALFEN: Michael Costello,
18 Manager of Design and Engraving.

19 MR. COSTELLO: Present.

20 CHAIR VAN ALFEN: Jennifer Warren,
21 Director of Legislative and Intergovernmental
22 Affairs and Liaison to the CCAC.

23 MS. WARREN: Present.

24 CHAIR VAN ALFEN: Greg Weinman, Deputy
25 Chief Counsel and Counsel to the CCAC.

1 MR. WEINMAN: Present.

2 CHAIR VAN ALFEN: And Brendan Tate,
3 Senior Government Affairs Specialist, Office of
4 Legislative and Intergovernmental Affairs.

5 MR. TATE: Present.

6 CHAIR VAN ALFEN: And finally, I want
7 to note for the record that we will be joined
8 later in the meeting by stakeholders and subject
9 matter experts for the various coins we are
10 reviewing today.

11 For the Platinum Proof Series 2026
12 quarter number one Declaration of Independence,
13 and 2026 quarter number two U.S. Constitution, we
14 may be joined by Richard Hunt, Director of the
15 Center for Legislative Archives at the National
16 Archives, the records administration, and Lee Ann
17 Potter, Director of Professional Learning and
18 Outreach Initiatives, Library of Congress.

19 For the 2026 quarter number three,
20 Abolitionism, we may be joined by Ken Morris, the
21 great-great-great-grandson of Frederick Douglass,
22 and Mary Elliott, Curator of the National Museum
23 of African-American History and Culture.

24 For the 2026 quarter number four,
25 Suffrage, we may be joined by Jen Herrera, Vice-

1 President, External Affairs, of the National
2 Women's History Museum, Dr. Sherie Randolph,
3 Associate Professor of History at the Georgia
4 Institute of Technology, Dr. Allida Black,
5 Managing Director, Allenswood Group LLC, Marjorie
6 Spruill, NWHM Scholars Advisory Council at the
7 National Women's History Museum, and Angela Tate,
8 Museum of African-American History in Boston,
9 Massachusetts.

10 For the 2026 quarter number five,
11 Civil Rights, we may be joined by Ruby Bridges
12 and Lance Volland, and Mary Elliott, Curator,
13 National Museum of African-American History and
14 Culture.

15 And we certainly look forward to
16 welcoming you all and to hearing your expertise
17 on these designs.

18 I'd like to begin now with the Mint.
19 Are there any other issues that need to be
20 addressed before we start?

21 All right. Well, hearing none, then
22 the first order of business for this Committee is
23 the review and approval of the CCAC minutes and
24 letters to the Secretary of the Treasury, from
25 our public meeting on September 24, 2024. Are

1 there any comments on the documents?

2 All right. Hearing none, is there a
3 motion to approve the minutes and letters.

4 MEMBER BERNSTEIN: Arthur Bernstein,
5 so moved.

6 CHAIR VAN ALFEN: All right. Is there
7 a second?

8 MEMBER CAPOZZOLA: Chris Capozzola,
9 second.

10 CHAIR VAN ALFEN: Thank you very much.
11 All those in favor, please signify by saying aye.

12 (Chorus of aye.)

13 CHAIR VAN ALFEN: Any objections? All
14 right. Hearing none, the motion carries.

15 The next order of business is, in
16 fact, a real pleasure. And that is the
17 presentation of the Citizens Coinage Advisory
18 Committee Public Service Award to Dennis Tucker,
19 who is with us today.

20 In recognition of his loyal and
21 outstanding service, Deputy Director McNally will
22 be presenting this award to Dennis in a few
23 moments. But first, I would like to offer a few
24 comments.

25 One of the great joys of serving on

1 the CCAC is getting to know my colleagues, both
2 on a professional level, of course, but also on a
3 personal level, forming bonds that go well beyond
4 the work we do together on this Committee.

5 In the four years we've served
6 together on the CCAC, Dennis never failed to
7 impress me with his wonderfully crafted reviews
8 of the portfolios and the great care he put into
9 his observations. Dennis is, after all, an
10 award-winning numismatic researcher and writer,
11 and it certainly shows.

12 Since his departure, I dare say that
13 the CCAC has in fact lost some of its eloquence.
14 I am thrilled too that Dennis's family is able to
15 join us today -- his husband Alex and a daughter
16 Ava, since he often talked about them with a
17 great deal of joy and pride. And I'm sure that
18 they, in turn, will take pride in the honor that
19 Dennis receives this morning, for the
20 contributions he had made to our nation's coinage
21 during his time on the CCAC, in addition to the
22 camaraderie and friendship he brought to us all
23 on this committee.

24 So, Dennis, I do want to thank you
25 personally for all you've done for the CCAC,

1 and just say your presence has truly been missed.

2 And now, I will turn this over to
3 Deputy Director McNally.

4 DEPUTY DIRECTOR MCNALLY: Okay. Good
5 morning, everyone. And welcome to Dennis' family
6 also, to include Iggy the Iguana. I think he
7 might have been left off. But Iggy, we see you.
8 We see you there.

9 Okay. And the director really is sad
10 she can't be here today and she sends her
11 congratulations on your work.

12 Appointed to the CCAC in February
13 2016, Dennis Tucker served as a Member Specially
14 Qualified in Numismatics, until April of 2024.

15 He is a renowned researcher that has
16 written and lectured nationwide on coins, medals,
17 and other antiques and collectibles.

18 He became a collector at the age of
19 seven, and is a lifelong member of the American
20 Numismatic Association.

21 Dennis is the author of American Gold
22 and Silver, U.S. Mint Collector in Investor Coins
23 and Medals, Bicentennial To-Date, the Standard
24 Reference on American Arts and Gold Medallions,
25 American Buffalo Gold Coins, First Spouse Gold

1 Coins, America the Beautiful Silver Coins, and
2 related U.S. bullion coins and medals.

3 As a member of the CCAC, Dennis was
4 extremely committed to the work of the Committee.
5 Mr. Tucker's last meeting was in April of 2024,
6 and today we're honoring him for his service to
7 the CCAC, the Mint, the Department of the
8 Treasury, by presenting him with the Citizens
9 Coinage Advisory Committee Public Service Award.

10 The Citizens Coinage Advisory
11 Committee Public Service Award recognizes the
12 contributions of a member of the CCAC who
13 honorably served the public's interest by
14 advising the Secretary of the Treasury on theme
15 and design proposals relating to the circulating
16 coinage, bullion coinage, numismatic coinage,
17 congressional gold medals, and national medals
18 produced by the United States Mint.

19 The award contains a framed
20 certificate and two bronze medals a three-inch
21 Alexander Hamilton Secretary's medal, and a
22 three-inch bronze or silver medal, reviewed by
23 the CCAC, typically during the member's service.
24 Mr. Tucker asked to have the Philippino Veterans
25 of World War II bronze medal.

1 Today, I am pleased to present the
2 Citizens Coinage Advisory Committee Public
3 Service Award to Dennis Tucker.

4 (Applause.)

5 DEPUTY DIRECTOR MCNALLY: I'll now
6 give you the opportunity to speak. I don't know
7 if you want to use the microphone, but here you
8 go if you do.

9 MR. TUCKER: Thank you, members and
10 directors. When I was nominated to the CCAC in
11 2016 -- I'm Dennis Tucker. When I was nominated
12 to the CCAC in 2016, congratulations poured in
13 from friends and colleagues.

14 And I had to protest. Wait a little
15 bit. I haven't done anything yet. If I serve my
16 term and do a good job, congratulate me then.

17 The most satisfying feedback to my
18 Committee work came in 2020, when I was nominated
19 and appointed to serve a second term. I was
20 grateful for that affirmation that I was indeed
21 doing valuable work.

22 To my friends and colleagues on the
23 Committee, past and present, I say, thank you.
24 Continue forward, as always.

25 To my friends and colleagues within

1 the Mint, I quote my friend and mentor, Q. David
2 Bowers, onward and upward. Your work really does
3 help move our nation toward a more perfect union.

4 As a numismatist, serving on the CCAC
5 has been an eye-opening and intellectually
6 enriching experience. It's been a privilege
7 these past eight years, contributing to work that
8 both reflects and influences American culture and
9 history.

10 Of course, no act of public service is
11 performed in a vacuum. My best advice if you're
12 applying for membership on the CCAC, get your
13 spouse's permission.

14 The reason is, if you approach this
15 work correctly, it will consume long hours and a
16 lot of energy, and study and research time,
17 attention, travel, meetings.

18 If you do it right, then it also
19 becomes an act of public service and sacrifice
20 from your family.

21 For that reason, I have to thank and
22 credit my very supportive husband, Dr. Alexander
23 Santos.

24 Alex is a pediatric ICU physician.
25 His entire career has been devoted to the common

1 good. And when I engage in public service, it's
2 with him as my inspiration.

3 I also happily thank our smart,
4 creative, and very supportive Daughter, Ava
5 Tucker-Santos.

6 Ava was born in 2016, the year I
7 joined the CCAC. So, she's literally grown up
8 hearing about this Committee and all of you. And
9 our work together.

10 Everyone in this room knows that my
11 favorite job is being her dad, and that she's
12 never far from my thoughts.

13 Circling back to numismatics, the
14 birch copper cent of 1792 has lettering around
15 its edge that reads, to be esteemed, be useful.

16 I am pleased to have been useful to
17 the U.S. Treasury Department and to the United
18 States Mint. I will always treasure this
19 beautiful public service award as a symbol of the
20 Mint's esteem. Thank you.

21 (Applause.)

22 CHAIR VAN ALFEN: Dennis, thank you
23 again for your usefulness. And I once again want
24 to say that we certainly do miss you on this
25 Committee. And I'm very happy that you and your

1 family, Alex and Ava, were able to join us today,
2 as well as Iggy, who, we cannot certainly forget
3 Iggy.

4 All right, before we continue on, I'd
5 like to say a few words. The portfolios that we
6 will be reviewing today and tomorrow for the
7 circulating coinage -- oh, actually, we'll wait
8 until that photograph is finished. Sorry.

9 (Off-mic comments.)

10 MEMBER SCARINCI: Sam, you're not
11 feeling too much pressure, are you?

12 (Laughter.)

13 MEMBER GELBERD: Be useful. Yes.

14 CHAIR VAN ALFEN: All right. So,
15 before we continue, I'd like to say a few words.
16 The portfolios we will be reviewing today and
17 tomorrow for the circulating coinage celebrating
18 the 2026 Semiquincentennial with the Declaration
19 of Independence, are in many ways both an
20 engagement with, and a dramatic departure from,
21 the types of designs found on the circulating
22 coinage the Mint has produced over last
23 230 years.

24 Public Law 116-330, the Circulating
25 Collectable Coin Redesign Act enabling these

1 designs, is enticingly vague in some respects,
2 but specific in others, making the
3 conceptualization and representation of who we
4 are as a nation as this historical juncture, on
5 small stamp pieces of metal no less, an
6 exceptionally difficult task.

7 These portfolios are the culmination
8 of nearly three years of diligent, balanced, and
9 careful work on the part of the Mint, in
10 consultation with several commissions,
11 committees, subject matter specialists, and even
12 the general public, all of which has been
13 coordinated by the Mint's Office of Design
14 Management, or ODM.

15 And here, I do want to congratulate
16 not just the Mint's director and the staff on
17 these momentous portfolios, but particularly, the
18 Director of ODM, April Stafford, and her team,
19 for all that they have done to bring them to
20 completion.

21 The portfolios for the dime, quarters,
22 and the half-dollar, as we will hear, were
23 conceived as a unified program representing three
24 acts, from the spark leading to independence,
25 through critical and often grueling inflection

1 points, culminating with a look to the future.

2 As I reviewed these portfolios, I was
3 struck once again by how seriously hard and messy
4 the last 250 years has at times been for our
5 nation, but also awed, by the fact that we the
6 people have nevertheless managed to keep this
7 Republic and Democratic experiment going for
8 centuries now.

9 This is an outstanding collective
10 achievement. And as a historian, I also
11 recognize in these portfolios, that there is
12 never a single history of an event, or even of a
13 nation, but rather, many different histories,
14 from different perspectives.

15 Some of these portfolios celebrate and
16 elevate perspectives yet to be seen on
17 circulating coins. And that is to be commended.

18 Without question, we are a nation of
19 many differences. This was true two and a half
20 centuries ago, and remains true today.

21 But amazingly, at crucial moments, we
22 have come together and made the necessary turn
23 towards a more perfect union, in the hope that
24 each and every one of us can have a good and
25 decent life, a hope born of that first spark,

1 leading to independence.

2 That hope has yet to be entirely
3 fulfilled, and is something that we all must
4 continually strive for. But this common goal is
5 a good thing and is, from my perspective, what
6 these portfolios largely reflect.

7 With that, we will move on to the
8 first portfolio to be reviewed today. And that
9 is, the Obverse Candidate Designs for the 2026
10 through 2028 Platinum Proof Coins, which April
11 Stafford and Sukrita Baijal will now present.
12 There will be two.

13 MS. STAFFORD: Thank you so much.
14 Some history of the American Eagle Platinum Proof
15 Program. It was established in 1986 and it
16 offers that the American Eagle Coin Program
17 offers a range of full silver, platinum, and
18 palladium bullion coins to investors, alongside
19 proof and uncirculated versions.

20 Of particular distinction are the
21 American Eagle Platinum Proof Coins, introduced
22 in 1997, and bearing the highest denomination of
23 \$100 for any U.S. legal tender coin, and printed
24 with the W mark of the mint at West Point. These
25 coins are struck on one ounce of 99.95 percent

1 premium platinum.

2 A hallmark of this program's rich
3 history has been to thematically tie individual
4 coins together to form multi-year series that
5 share a common obverse or reverse across all
6 designs.

7 The current series, First Amendment to
8 the United States Constitution, launched in 2021,
9 and will continue through 2025.

10 Since 2018, a common reverse design
11 has united the coins, featuring an eagle in
12 flight carrying an olive branch, along with the
13 inscriptions, United States of America, \$100,
14 once ounce, and .9995 platinum.

15 The obverse includes the inscriptions,
16 Liberty, E. Pluribus Unum, and the year of
17 minting more issuance, as well as, In God We
18 Trust.

19 So, the next series is for 2026
20 through 2028, and is it the Charters of Freedom
21 Series.

22 Launching in 2026 to coincide with the
23 nation's semiquincentennial, the United States
24 Mint will produce the Charters of Freedom
25 Platinum Proof Coin Series.

1 This series is inspired by the
2 National Archive Museum's Rotunda for the
3 Charters of Freedom, where these treasures are
4 housed, will consist of three Platinum Proof
5 coins produced over three years, each dedicated
6 to one of the three essential documents to the
7 founding of the United States -- the Declaration
8 of Independence, the U.S. Constitution, and the
9 Bill of Rights.

10 This series will honor the core
11 principles of the nation as mapped out in these
12 charters, and inspire a deeper understanding and
13 appreciation for the documents that have guided
14 the U.S. through our 250 years of history.

15 These documents collectively define
16 and refine a vision for the nation. One based on
17 the consent of the governed to form a more
18 perfect union and champion individual liberties
19 to reaffirm the commitment to democratic ideals.

20 Eight artists submitted candidate
21 designs for the 2026 Platinum Proof Coin honoring
22 the Declaration of Independence. And these were
23 reviewed by the Citizens Coinage Advisory
24 Committee and the U.S. Commission of Fine Art in
25 July 2024.

1 Based on that feedback, three artists
2 were invited to revise their 2026 designs, and
3 develop candidate designs for the second and
4 third installment of the series.

5 Each artist is previewing their
6 Charters of Freedom three-year set based on CCAC
7 and CFA recommendations. One set will move
8 forward.

9 Designs in this portfolio are also
10 featured in the Declaration of Independence
11 quarter and the U.S. Constitution quarter
12 portfolio.

13 So, we will start with set one. This
14 set employs the symbolism of nature to chronicle
15 America's journey through its founding documents.

16 Through a carefully crafted
17 progression of environmental motifs, it traces
18 the transformational impact of each charter,
19 together illustrating a living embodiment of our
20 American democracy.

21 Note that set one offers a variation
22 for its Declaration of Independence coin, seen as
23 follows. We'll go to the first design.

24 So, the Declaration of Independence
25 design 1 and 1A depict sun rays beginning to

1 emerge through storm clouds, representing the
2 dawn of a new nation arising from the turmoil of
3 revolution, as well as the enlightenment ideas
4 that influence the Declaration of Independence.

5 A quill, symbolizing the declaration's
6 sweeps over the landscape, marking the nation's
7 founding and the power of revolutionary ideas to
8 catalyze change.

9 The additional inscription is
10 Declaration of Independence design 1,
11 incorporates the date range -- 1776 through 2026
12 in the border, while design 1A features thirteen
13 stars, representing the original colonies, in the
14 border.

15 Moving on to the U.S. Constitution
16 design for set one, this design shows the storm
17 clouds receding and the sunlight growing
18 stronger, marking the nation's transition to
19 self-governance.

20 In place of the quill, a young tree
21 has taken root, representing the Constitution as
22 a living framework in this American landscape.
23 Its form echoes the shape of the quill, a visual
24 reminder that this new system of government is
25 informed by, and built upon, the values and

1 ideals set forth in the Declaration of
2 Independence, thirteen stars representing the
3 colonies' frame the scene. The additional
4 inspection is U.S. Constitution.

5 And for the Bill of Rights design in
6 set one, this design reveals now a maturing tree,
7 its canopy offering shelter and protection. A
8 powerful metaphor for the rights and freedoms
9 guaranteed to citizens in the Bill of Rights.

10 Beneath it, a child gazes forward,
11 representing the people whose rights are
12 safeguarded now, and the protection provided to
13 future generations.

14 The scene is now fully illuminated by
15 sunlight, suggesting the powerful influence of
16 these founding documents on our nation, thirteen
17 stars representing the colonies, encircle the
18 design with the additional inscription, Bill of
19 Rights.

20 Moving on to set two. This set places
21 the Charters of Freedom at the center of vivid
22 allegorical scenes that tell the story of our
23 nation's founding documents.

24 By weaving the physical documents into
25 rich, symbolic imagery, these designs convey the

1 profound ideas, enduring values, and essential
2 roles our founding documents have played in
3 shaping our democracy and inspiring Americans
4 throughout our 250 years.

5 Note again that set two offers a
6 variation for its Declaration of Independence
7 coin, seen here. The Declaration of Independence
8 designs for set two, we have design 1 and 1A,
9 these portray the drafting of the Declaration of
10 Independence.

11 The document and thirteen stars,
12 connoting the original colonies, ascend upwards
13 to accent the spark of enlightenment.

14 The collection of stars also evokes
15 fireworks on the fourth of July. The writer's
16 arm rests upon an ornate desk carved with an
17 ocean motif reflecting the journey from British
18 rule to independence. The carved torch of
19 liberty highlights American ideals.

20 Design 1A depicts the spark of
21 enlightenment highlighting the writer's quill,
22 emphasizing that revolutionary ideas contained
23 within the document were born, debated, and
24 articulated by individuals who choose to take
25 action. The additional inscription is

1 Declaration of Independence.

2 For the Constitution design for set
3 two, this design illustrates the crafting of the
4 United States Constitution, an allegorical
5 depiction of nation-building. Sunlight breaks
6 through the dissipating clouds, as construction
7 workers labor together erecting the framework of
8 the U.S. Constitution.

9 The document is positioned
10 prominently, forming the structure's main feature
11 and providing protection to the systems of
12 government that will be housed within. The
13 additional inscription is U.S. Constitution.

14 And the Bill of Rights design for set
15 two, seen here, shows the Bill of Rights as a
16 safeguard to Americans' fundamental rights,
17 including the freedom of religion, speech, press,
18 assembly, and due process of law.

19 The document curls itself above a
20 sapling, offering protection from the storm
21 overhead. Beneath this shelter the sapling
22 grows, representing both the young nation and the
23 flourishing of Americans' essential freedoms
24 under this charter. The additional inscription
25 is Bill of Rights.

1 And finally, set three. This set
2 employs the consistent imagery and symbolism of a
3 quill and parchment to amplify the key concepts
4 enshrined in the Charters of Freedom, showcasing
5 the transformative power of the written word in
6 founding our democracy.

7 Through carefully chosen phrases and
8 hand-drawn lettering, this series boldly brings
9 focus to the core meaning of each founding
10 document.

11 For the Declaration design for set
12 three, this design captures the discovery that
13 Thomas Jefferson struck the word subjects from a
14 draft of the Declaration of Independence, and
15 replaced it with citizens.

16 This represents a monumental shift in
17 the identity of America, no longer subjects of
18 any nation, but citizens of an emerging
19 democratic republic.

20 The additional inscriptions are, from
21 Subjects to Citizens, and, Declaration of
22 Independence.

23 The Constitution design for set three
24 spotlights the iconic phrase, We, the People,
25 from the preamble of the United States

1 Constitution.

2 Dominating the field, it proclaims the
3 American people coming together under a
4 representative government grounded in the consent
5 of the governed. The additional inscription is
6 U.S. Constitution.

7 And finally, the Bill of Rights design
8 for set three asserts the essential individual
9 protections provided to the people by the Bill of
10 Rights.

11 The quill connects with the words, Our
12 Rights Protected, forming a continuous line to
13 represent the ongoing protections of our civil
14 liberties provided to us by this founding
15 document. The additional inscription is Bill of
16 Rights.

17 That concludes the Candidate Designs.
18 And I would just like to remind you, Mr. Chair,
19 that we have Richard Hunt and/or Lee Ann Potter
20 joining us, if you have any questions, or would
21 like to get their input on the portfolio.

22 CHAIR VAN ALFEN: All right. Thank
23 you very much. At this point also, I would like
24 to note that we are reviewing this morning, the
25 Platinum Proof Series Candidate Designs, in

1 addition to the two quarters, one dealing with
2 the Declaration of Independence, and the other,
3 number two, dealing with the Constitution,
4 because of the obvious overlap, the subject
5 matter between the Platinum Proof Series and
6 these two quarters.

7 In fact, some of the obverse candidate
8 designs in the Platinum Proof Series, also appear
9 as reverse candidate designs in the two quarter
10 series.

11 So, we will be looking at these all
12 together, essentially, this morning, and having a
13 discussion, once we have voted on all of this
14 early this afternoon, after lunch.

15 At this point, I would like to ask if
16 there are any technical or legal questions from
17 the Committee about this program or the designs
18 for the 2026 through 2028 Platinum Proof Coins,
19 before we begin a general discussion. John?

20 MEMBER SAUNDERS: John Saunders here.
21 Just want to verify that you are looking for us
22 to pick one series of three related coins, and
23 not pick and choose from the different designs.

24 MS. STAFFORD: Yes, sir. Although the
25 CCAC is able to make whatever recommendations you

1 deem fit, the concept was to have these designs
2 conceived and created by a same hand, to ensure
3 that the style, as well as the messaging, works
4 across the series.

5 CHAIR VAN ALFEN: April, I do have a
6 question. The fact that there are designs for
7 obverses that appear on the Platinum Proof, as
8 well as similar designs that appear as reverse
9 candidate designs for the quarters, would there
10 be an exclusivity if the Committee were, for
11 example, to choose a similar design, both for the
12 Platinum Proof and for the quarter? Would there
13 be a problem with that? Or would it be possible
14 to --

15 MS. STAFFORD: No. None that I'm
16 aware of. Greg?

17 MR. WEINMAN: No. And keeping in
18 mind, this is a recommendation.

19 CHAIR VAN ALFEN: A recommendation.
20 That's correct.

21 MR. WEINMAN: And so, we're going to
22 take whole scripture of what your thoughts are.

23 MS. STAFFORD: We have had those
24 discussions in the past, that there might be
25 value to having a circulating coin and a highly

1 collectible precious-metal coin. There's similar
2 imagery there to be some kind of connection
3 there.

4 CHAIR VAN ALFEN: Thank you very much.
5 Any other comments or questions, before we begin
6 our discussion?

7 All right. So, let's begin. And I
8 would like to remind members to please try to
9 keep your comments to five minutes or less, and
10 to identify yourself for the record before you
11 speak. And Jeanne Stevens-Sollman, if you would
12 begin, please.

13 MEMBER STEVENS-SOLLMAN: Okay. I'm
14 Jane Stevens-Sollman. And I'm going to
15 congratulate the committee and the staff for
16 putting together this incredible portfolio,
17 which, for me, is very overwhelming.

18 I have had to live with these designs
19 for a while, to understand what we're doing and
20 where we're going.

21 And I don't know if I should speak to
22 all of them or not. Some of them obviously I
23 like better than others, but I think that number
24 three, series number three, relates very well to
25 each other. I think this was a very strong and

1 positive series.

2 However, I liked all of them. Not
3 equally, but all of them. So, I'm leaning
4 towards this, except I think that there's a lot
5 of beauty in the series of number one. We can go
6 back to series one. Yes. Okay.

7 The Declaration of Independence I
8 think is pretty powerful. But it is lacking in
9 the Constitution and the Bill of Rights where the
10 sun has these little rays coming out. And I
11 think that that falls short of what is presented
12 in the Declaration of Independence.

13 So, I would certainly support this
14 series if the sun were similar to the sun that we
15 have in the Declaration of Independence. And I
16 don't know if it's too late to make that
17 preference or not. But that's all I have to say.
18 Thank you very much, Mr. Chairman.

19 CHAIR VAN ALFEN: Sam Gelberd, if you
20 would, please.

21 MEMBER GELBERD: Thank you, Peter.
22 This is Sam Gelberd. And to the Committee, just
23 hope I can be as esteemed as Dennis Tucker was,
24 as useful as I can.

25 With that being said, I actually do

1 prefer the designs in set two. Overall, I think
2 they're great allegories for the entire series.

3 For our platinum coinage, I think
4 it'll be a nice continuance moving on in the
5 program.

6 For the first coin, for the
7 Declaration, I do prefer a coin design 01A. I'm
8 concerned that there may be some confusion.
9 People might say, well, there's only twelve
10 stars, not realizing the sun is a star, of
11 course.

12 So, I do kind of like that we have the
13 thirteen stars displayed in that manner. Really,
14 really, great way of conveying the drafting of a
15 new beginning for our nation.

16 And that being said, with the
17 Constitution design, great imagery, with the sun
18 rising and seeing laborers working on the new
19 nation, and of course, continuing with the Bill
20 of Rights design, obverse, be either one.

21 I think it does a nice job of
22 conveying the metaphor of protection for a
23 fledgling nation a little bit better than the
24 same coin in set one.

25 So, that is the set that I would go

1 with. And that's all I wanted to add. Thank
2 you, Peter.

3 CHAIR VAN ALFEN: Thank you, Sam.
4 Mike Moran, if you would, please.

5 MEMBER MORAN: Thank you, Peter. This
6 is Mike Moran. I'm going to go the opposite
7 direction from Sam, even though he's sitting next
8 to me here. I like number three. And I like it
9 for the simple reason that the -- well, it's a
10 unifying element, design element across all
11 three. It's very simple, very straightforward,
12 it's not difficult to understand whatsoever. You
13 look at it and you understand immediately where
14 they're coming from.

15 I feel like that number two's too busy
16 to suit me. Number one is okay. I particularly
17 like 1A, the one for the Declaration of
18 Independence. That's one of my charges for the
19 quarter.

20 But I agree that there's not a unity
21 of design across the three of them that I see in
22 number three. So, I'll be voting for number
23 three.

24 CHAIR VAN ALFEN: Thank you, Mike.
25 Art Bernstein, if you would, please.

1 MEMBER BERNSTEIN: Good morning. This
2 is Arthur Bernstein. I find all of these designs
3 to be uniformly beautiful. They're just
4 inspiring. And so, the job was a little harder.

5 If we look at series two, I'm going to
6 add to something Mike said, and which is, I find
7 it just to be a little too busy, particularly the
8 Constitution design with all that construction,
9 people moving around the base of the coin.

10 And for the Bill of Rights coin, I'm
11 sorry, but those raindrops to me just look like
12 missile heads. And I just didn't think it
13 appeared to be raindrops.

14 I lean towards series one, with a
15 preference for the Declaration design that has
16 the stars, the 1-A. I'd like to see the
17 consistency of the stars on all three coins.

18 The beauty of that evolving quill I
19 found to be moving. And that's why my preference
20 is for series one.

21 CHAIR VAN ALFEN: All right. Thank
22 you very much, Art. Dr. Christopher Capozzola,
23 continue, please.

24 MEMBER CAPOZZOLA: All right. This
25 is Chris Capozzola. I think we are struggling

1 with having too many moving parts in this and
2 knowing that the circulating coin is also on
3 their mind as we're doing this. But I would say,
4 to me, I think I'll go sort of in ascending
5 order, that I felt that set number two does not
6 really succeed because I think, not so much
7 because it's busy -- because I think in this
8 format, that would be legible to people -- but
9 because thematically, I'm not sure that the
10 metaphor's coherent.

11 There's construction in one place,
12 there's cultivation in another. And I think it's
13 not quite -- it's trying to communicate too many
14 things.

15 Set three I think is fantastic and
16 rich, really coherent over the set of it. And my
17 only struggle with this is I really, really love
18 sort of 3-C-01 as a possible quarter for the
19 circulating. And so, that's something for us to
20 think about later.

21 The only thing I would say on set
22 three, I do think there is some work or attention
23 to be paid to the font of the cursive, and both
24 in the declaration, where it says, from subjects
25 to, and then in the Bill of Rights where it says,

1 from subject to, and then, in the Bill of Rights
2 where it says, Our Rights Protected.

3 I would like to see the font of that
4 cursive to more closely approximate historic font
5 of, We the People, which is, of course,
6 immediately recognizable to Americans all around
7 the world.

8 Set one has a natural coherence to it
9 and is very clear and legible. I had less
10 problems with this one than maybe other members
11 of the Committee. This is sort of, like, good
12 and easy, and very safe.

13 My only suggestion here, I found
14 1-D-01A more compelling, because then you end up
15 with a date in the bottom right coherently across
16 all three, 26, 27, 28. And those are all my
17 comments. Thank you.

18 CHAIR VAN ALFEN: Annelisa Purdie, if
19 you would, please.

20 MEMBER PURDIE: Good morning,
21 everyone. This is Annelisa Purdie. I'm going to
22 keep my comments very brief. Overall, my
23 favorite design set was also number three. I
24 think the continuity works really well. I love
25 the font, it's giving Schoolhouse Rock memories,

1 which is always wonderful.

2 But it's also a great conversation
3 piece. I think what these two talk about are
4 foundation documents and how they relate to who we
5 are as a nation. For set number two, I think
6 that they're beautifully rendered.

7 But I also think they're a little on
8 the nose, in terms of the metaphors. There are a
9 lot going on.

10 I'm also concerned especially for
11 02-B-01, about that parchment withering away with
12 the rain.

13 I understand the message, but there is
14 a lot of things going on with them. But they're
15 beautifully rendered. I love the design on
16 2-D-01A with the waves on the desk, which is
17 something I noticed when I first looked at this
18 portfolio.

19 For set number one, I think the arch
20 component is beautiful in the transition from the
21 quill to the sapling to the tree. My only caveat
22 with this one is that the sun doesn't seem to be
23 consistent across the portfolio designs.

24 In the first design, it's beautiful
25 with the rays coming through the clouds and the

1 shadows. For the U.S. Constitution and Bill of
2 Rights coins, the way that the rays are rendered
3 doesn't quite match the first one, so it loses
4 some of that effect.

5 But overall, I think this beam of that
6 arch is beautiful and circling, especially for
7 the last one with the Bill of Rights one. But I
8 like that beam. I like the idea.

9 Also curious about this model of tree.
10 I like the idea that it's swaying but not
11 breaking, which can also be a metaphor for our
12 nation. And that's it for me. Thank you.

13 CHAIR VAN ALFEN: Donald Scarinci.

14 MEMBER SCARINCI: Thanks. I agree
15 with much of what's been said so far. And this
16 is a great portfolio. The artists really should
17 be commended for their work on this portfolio.
18 Every single one of the gets a merit, as far as
19 I'm concerned.

20 Having said that, I did something
21 interesting. I have the series. I got the whole
22 series. I pulled it out to study them and to see
23 which would go best in the series. Because I
24 always look at the series.

25 Set number one, what I really love

1 about set number one, and unless I get persuaded
2 otherwise by what someone else says, set number
3 one is the perfect sequel to what we just did
4 with the four freedoms.

5 If you remember, the last four years
6 we had trees and used trees, which they were just
7 stunning coins. I mean, they move you
8 emotionally. Right?

9 And that, in my mind, makes it art.
10 Right? If it moves you. And I think set number
11 one is the perfect sequel to that. And for a lot
12 of reasons.

13 Set number two, people are saying,
14 well, it's too busy, it's trying to
15 communicate -- or someone else said it's trying
16 to communicate too many things.

17 And I think that is the case. I think
18 in the attempt to communicate a message with so
19 many little tableaus -- they're not tableaus, but
20 I'll call them tableaus -- within the coin, we
21 lose the emotional impact.

22 And maybe these coins would be better
23 as coins that are more commonly collected. This
24 series is not commonly collected. It's an
25 expensive series. Right?

1 So, perhaps this might be better
2 served in a different portfolio, because I think
3 the message is muddled, I'll call it. Right?
4 And kind of deflects from the emotional impact
5 that set one has.

6 Set three really punches you in the
7 face with words. Right? And I'll you an
8 interesting story, if I don't run out of time.

9 I'll tell you an interesting story
10 about the We The People. Right? Because what
11 happened in 1787 is, after everybody left --
12 because they did the Great Compromise -- a
13 committee on unresolved issues was formed.

14 And twenty percent of the Constitution
15 was drafted by that committee. Right? Which
16 David Brearly, my person from New Jersey, the
17 signer from New Jersey, chaired that committee.

18 After the convention concluded on
19 everything that was going to be in the document,
20 it had to then go to another committee, which was
21 a committee to draft the final version of the
22 Constitution.

23 During that committee, Governor
24 Morris, who chaired that committee, changed the
25 word, states, to the word, people.

1 And that shift of word -- from state
2 to people -- shifted sovereignty. And the shift
3 in sovereignty is ultimately what allowed Abraham
4 Lincoln to prevent secession.

5 So, I think that's just an interesting
6 side story. I don't know why I told you that.
7 But it's cool.

8 And I just think these designs -- I
9 don't want to use the word simplistic. These
10 designs, the words here hit you in the face.
11 Again, this would be maybe much better in a more
12 commonly collected series.

13 But I think when we're doing this
14 series, in my mind the best fit for the overall
15 set, especially on the heels of four freedoms, is
16 set number one.

17 CHAIR VAN ALFEN: Thank you very much
18 and thank you for your informative digression.
19 John Saunders, if you would, please.

20 MEMBER SAUNDERS: Thank you, Peter.
21 John Saunders here. I'm going to follow the
22 example set earlier and do this in ascending
23 order.

24 Set two is the one I like the least.
25 I liked set two, the first design, a lot. That

1 appealed to me a lot. The second one was okay.
2 I liked the image of building things, construc-
3
4 tion, though I agree that it's kind of busy.

5 I didn't like the third one. Part of
6 it was because the freestyle, I believe, or the
7 sapling, it looks like a bean sprout to me,
8 number one, rather than a tree sapling.

9 And just the overall appearance did
10 not appeal to me. I mean, a couple of
11 comments -- the raindrops are missiles coming
12 in -- may explain it. But it just did not appeal
13 to me, the overall appearances.

14 The third set I like a lot. I could
15 be completely happy with this one. Unlike Don, I
16 think these documents are about words. And the
17 fact that the words hit you first doesn't bother
18 me at all. And I think they're a fantastic
19 design.

20 My favorite was the first series.
21 Even more so after what Don mentioned, that the
22 trees on the earlier series, the platinum things
23 that ties in.

24 I just like the design. I think in
25 terms of the sun, we could, following what Jeanne

1 said, to make them consistent, we could add a
2 couple of rays going up for the first design,
3 rather than taking the rays away from the other
4 two.

5 The other comment I have is, I didn't
6 get that the middle design was a sapling. I
7 mean, it looks to me like the same tree as in the
8 third design after a windstorm.

9 And I don't know if there's any way we
10 can make it look more clearly look like a
11 sapling.

12 I think it's okay if it doesn't, but
13 to get the symbolism, again, I know they weren't
14 the same size as the others, so maybe it's
15 impossible to make it look more like a sapling.
16 But to me, it looks like a tree after the
17 windstorm.

18 With that slightly negative comment,
19 I like the set very well. And I could be happy
20 with one or three. I think my preference is with
21 one.

22 CHAIR VAN ALFEN: Kellen Hoard.

23 MEMBER HOARD: Thank you. This is
24 Kellen Hoard and it's good to see you all. I'm
25 sorry I can't be there at this time. It would

1 have been nice to be there though. And I'm glad
2 I didn't have to do sixteen hours on a plane
3 round trip. That would have been much worse.

4 For me, I'll keep this pretty short
5 because you're going to hear my voice a lot more
6 than you want to later on some of the other
7 designs.

8 So, for this one, I was really drawn
9 to set three. I thought that was really the way
10 that we ought to go.

11 And the reason why is actually, I did
12 enjoy series one. I thought it was interesting.
13 I'd actually like to see in later series, that we
14 consider this concept, again on set one, of one
15 design only kind of evolving for this series.

16 But actually, I was drawn to set three
17 for the opposite reason as Donald. Which is that
18 it doesn't fit in with the rest of the series.
19 It's actually really kind of unique and involved
20 and issued in a way that we haven't seen before.

21 We just got off a series of doing the
22 First Amendment, which, to me, actually has quite
23 a bit of overlap with this one, right? Because
24 that's Bill of Rights overlapping.

25 And I actually want to see something

1 different. We had a Bill of Rights series
2 featuring trees and nature. I'd like to actually
3 see something totally different than that,
4 because we're kind of having the overlap again.
5 And at this point, it really does it quite
6 excellently. I think it's a bold, exciting
7 design.

8 So, I will be quiet from there and
9 you'll hear much more from me later. So, thanks
10 so much.

11 CHAIR VAN ALFEN: Thank you, Kellen.
12 Thank you also for your warning about your voice
13 later on.

14 For my own comments, I also have a
15 very strong preference for number three. I find
16 that this set is very cohesive, that there's a
17 boldness and strength. And I also quite like the
18 letters as well.

19 I share some of the concerns with the
20 others about number two being a little too busy,
21 and some of the mixed metaphors.

22 And with set number one, I think that
23 this could do. There also is a cohesiveness
24 here. But I'm not as fond of some of the
25 elements, such as the child's Bill of Rights

1 obverse, and also share with Jeanne some of the
2 concerns with the position of the sun.

3 With that, I will ask if there are any
4 additional questions, or even motions, from the
5 Committee at this time? Now, keep in mind that
6 we will have further discussion and further
7 motions, and will be making a recommendation on
8 this set, as well as other material, tomorrow.
9 But at this stage, if there are any questions or
10 motions?

11 MS. STAFFORD: Chairman? I would just
12 share that, of course, as I stated earlier, we
13 are looking for a recommendation to move one set
14 forward. But because we have the second and
15 third installments that are out here, we have the
16 ability to refine and potentially then bring back
17 to the Committee for consideration, on any of
18 those steps that, if there's still something
19 that's not quite what it needs to be, we can do
20 that without any issue.

21 CHAIR VAN ALFEN: Thank you very much,
22 April. So, just for clarification, you are
23 asking in this meeting for a recommendation for
24 the Declaration of Independence for 2026.

25 MS. STAFFORD: Yes. And like any of

1 our recommendations we receive from the
2 committees, if that recommendation should also
3 have revisions or suggestions, obviously, those
4 can be effected as well. I was just trying to
5 bring light to the fact that this is a three-year
6 series, and 2027, 2028, we have more time in our
7 development schedule for it.

8 CHAIR VAN ALFEN: All right. Thank
9 you very much, April. John, I believe your hand
10 was raised.

11 MEMBER SAUNDERS: Yes, John Saunders.
12 I'm not quite sure what our procedure is here. I
13 would suggest if we're going to do a scoring of
14 it, even if we delay the final selection to
15 tomorrow, we score today stretching our mind.

16 And again, I'm not sure why we don't
17 just conclude the platinum today. I understand
18 that maybe there's some cross-designs. But even
19 so, I would make motion that we conclude the
20 platinum today.

21 CHAIR VAN ALFEN: We could do that.
22 What I would suggest, since we are going to be
23 reviewing the quarters in addition, and then
24 scoring the quarters, and then having a
25 discussion about the Platinum Proof and the

1 quarters this afternoon following lunch, that we
2 could at that time entertain a motion to
3 conclude, and make a recommendation on the
4 Platinum Proof this afternoon.

5 MEMBER SAUNDERS: That'd be fine.

6 CHAIR VAN ALFEN: Okay. All right.
7 Donald, you had a --

8 MEMBER SCARINCI: Yeah, I'm so happy
9 April said that. I kind of felt she would.

10 So, the last thing in set 01. If we
11 decide to go with set 01, which, by the way, I
12 agree with whoever said we should do 01A so that
13 the stars are compatible. That's absolutely
14 correct.

15 But the third coin, the 2028 coin, I
16 am a little concerned that the sitting figure --
17 I'm concerned about the tree design as well. But
18 also that the sitting figure is really
19 reminiscent of the 2017 coin -- Boys Town
20 coin -- that Emily Damstra did.

21 And that beautiful coin, which is a
22 work of art, with the reverse of the seated
23 figure, almost exactly similar to this seated
24 figure, in terms of the position of the arms and
25 the legs, and leaning up against the tree.

1 So, I am concerned about the
2 similarity of this one with the Boys Town coin in
3 that one design element. And I probably
4 shouldn't be concerned about that. But anyway,
5 so, I think if we could delay the -- yeah, that's
6 great. That's the coin. So, it's almost kind of
7 like in the opposite direction.

8 But that's just a beautiful coin. But
9 in any event, I am a little concerned about that,
10 so if we did have the time, since it's a 2028
11 coin, maybe we can see some different versions or
12 variations of that particular one.

13 And if people decide to go along with
14 that, we can always deal with that by motion, I
15 presume. Right?

16 (Off-mic comments.)

17 MEMBER SCARINCI: Or they can just get
18 it out of the way. Oh, and by the way, a sequel
19 to the story that I told, the Confederate
20 Constitution replaced the word, people, with the
21 word, states.

22 And it was a very similar
23 constitution, Confederate Constitution, except
24 they put people back.

25 CHAIR VAN ALFEN: I would also like to

1 ask if our subject matter experts -- Richard Hunt
2 or Lee Ann Potter, who are with us, have any
3 comments that they would like to make at this
4 point?

5 MS. STAFFORD: Mr. Hunt's on.

6 CHAIR VAN ALFEN: Mr. Hunt, if you
7 have any comments you'd like to make at this
8 point, you're certainly welcome to.

9 MR. HUNT: I'd just like to thank you
10 for inviting me to this meeting. It's really
11 informative. And I'm particularly happy we've
12 spent two to three years talking about the
13 essence of the Declaration and the Constitution
14 and the Bill of Rights. And I see that you folks
15 are very cognizant of that.

16 And the evaluation and the criteria
17 that you're bringing to this discussion reflects
18 well on those founding documents.

19 And since I'm from the National
20 Archives and they hold those documents, I find
21 that particularly edifying. So, thank you so
22 much.

23 CHAIR VAN ALFEN: Thank you, Mr. Hunt.
24 I also ask that others from the Mint, such as Joe
25 Menna or Mike Costello, if you have any comments

1 at this time on this program?

2 MR. MENNA: This is Joe Menna. No.

3 CHAIR VAN ALFEN: All right.

4 MR. COSTELLO: This is Mike Costello,
5 no questions.

6 CHAIR VAN ALFEN: All right. Thank
7 you very much. All right, if there's no further
8 discussion, and hearing none, the Committee will
9 now score the 2026 through 2028 Candidate Designs
10 for Platinum Proof Coins. Everyone should have
11 their score sheets in front of you.

12 And any remote member -- that's you,
13 Kellen -- should have received them
14 electronically. When you are done, please return
15 the score sheets to CCAC counsel Greg Weiman, and
16 we will take a five-minute break to allow the
17 members to score. And Greg will, as I mentioned,
18 present the result after lunch, not after this
19 break.

20 (Whereupon, the above-entitled matter
21 went off the record at 10:03 a.m. and resumed at
22 10:11 a.m.)

23 CHAIR VAN ALFEN: And as I mentioned
24 earlier, we will be reviewing the scores from the
25 Platinum Proof series after lunch, along with the

1 scores from quarter number one, which we'll be
2 reviewing momentarily, and quarter number two,
3 the Constitution, a little bit later this
4 morning.

5 So the next portfolio for
6 consideration is the obverse and reverse
7 candidate designs for the 2026 quarter number
8 one, Declaration of Independence, which April
9 Stafford and Russ Evans will now present. So
10 April, all yours.

11 MS. STAFFORD: Thank you. The five
12 2026 quarter obverses will either depict new
13 images of liberty or historic Americans
14 significant to the coin's themes.

15 The reverse sides of the five quarter
16 dollars will highlight inflection points across
17 our 250 years when our founding principles were
18 asserted and then reaffirmed to collectively move
19 us forward as a nation. The themes for the five
20 quarters are the Declaration of Independence, the
21 US Constitution, abolitionism, suffrage, and
22 civil rights.

23 So some background on the Declaration
24 of Independence quarter. On July 2, 1776, the
25 Second Continental Congress voted to declare

1 independence from Great Britain.

2 Two days later, the Congress approved
3 the language of the Declaration of Independence,
4 which described the extraordinary circumstances
5 that justified the revolt against the monarchy
6 and the intention to institute a government that
7 would guarantee and uphold the liberties and
8 rights of its people.

9 The Declaration also included a
10 preamble that defined the fundamental principles
11 of the new nation, a truly revolutionary act in
12 its own time, embodying the ideas of the age of
13 reason and enlightenment.

14 We hold these truths to be
15 self-evident, Thomas Jefferson and his fellow
16 drafters proclaimed and launched ideas that shook
17 the foundation of the 18th century established
18 order.

19 All men are created equal, they
20 declared, endowed by their creator with certain
21 unalienable rights that among these are life,
22 liberty, and the pursuit of happiness. That to
23 secure these rights, governments are instituted
24 among men, deriving their just powers from the
25 consent of the governed.

1 As an inflection point in our nation's
2 250-year history, the Declaration of Independence
3 is America's first and boldest expression of the
4 values and aspirations that define our national
5 identity.

6 Obverse designs feature personified
7 liberty. Some depictions reference the theme of
8 the Declaration of Independence through Liberty's
9 garb or symbolic elements, while others are more
10 generalized representations.

11 Inscriptions include e pluribus unum,
12 in God we trust, in 1776 through 2026. Reverses
13 commemorate the Declaration of Independence as an
14 expression of the principles on which our
15 government and our identity as Americans are
16 based.

17 Inscriptions include Liberty, United
18 States of America, and Quarter Dollar or 25
19 Cents. Artists were also asked to include the
20 inscription Declaration of Independence to
21 definitively identify the coin as commemorating
22 this inflection point.

23 So we will start with the obverses.
24 Obverse 1 and 1A portray Liberty as a sculptor,
25 molding and shaping herself, displaying her power

1 to determine the form she takes.

2 Just as the Declaration of
3 Independence asserted Americans' right to carve
4 out a government that derived its power from the
5 consent of the governed, distinguishing itself
6 from eighteenth-century nations that based
7 sovereignty on the divine right of kings. This
8 is 1 and 1A.

9 The difference is simply the hairstyle.
10 Obverse 2 depicts Liberty, cradling a spark of
11 enlightenment, representing the ideals and
12 principles embedded in the Declaration of
13 Independence. In her hair, Liberty wears leaves
14 of oak, our country's national tree.

15 Obverse 3 features Liberty carving one
16 of the conceptual pillars of the Declaration of
17 Independence, the idea that all men are created
18 equal.

19 Obverse 4 depicts Liberty deep in
20 thought, poised with a quill she considers the
21 inalienable rights and truths expressed in the
22 Declaration of Independence.

23 Obverses 5, 5A, 6, and 6A all depict
24 Liberty holding the Declaration of Independence
25 and sounding a horn similar to those used during

1 the Revolutionary War.

2 She boldly declares our nation's new
3 independence, sending out a powerful sound that
4 draws the attention of the world. For reverse
5 designs, reverse 1 depicts a young oak seedling
6 sprouting from an acorn, representing the birth
7 of our nation.

8 The inscription Declaration of
9 Independence forms part of the roots while the
10 rising sun inscribed with liberty provides the
11 source required for the seedling to sprout and
12 grow.

13 Reverse 2 features an acorn resting on
14 the fertile soil of liberty, representing the
15 Declaration of Independence as the seed that
16 inspired the growth of a new nation. Reverses 3
17 and 3A depict Independence Hall in Philadelphia,
18 where the Declaration of Independence was created
19 and signed in 1776. Both designs feature
20 powerful principles espoused in this founding
21 document.

22 Design 3 includes the additional
23 inscription, we hold these truths to be
24 self-evident, while reverse 3a includes life,
25 liberty, and the pursuit of happiness. Reverses

1 4 and 4A depict clasped arms surrounded by the
2 phrase created equal. Design 4 also features
3 laurel winding around the arms.

4 Reverse 5 employs the symbolism of
5 nature to chronicle America's journey through its
6 founding documents. The design depicts sun rays
7 beginning to emerge through storm clouds,
8 representing the dawn of a new nation arising
9 from the turmoil of revolution as well as the
10 Enlightenment ideals that influenced the
11 Declaration.

12 A quill symbolizing the document
13 sweeps powerfully over the landscape, marking the
14 nation's founding and the power of revolutionary
15 ideas to catalyze change. Reverses 6 and 6A
16 portray the drafting of the Declaration of
17 Independence.

18 The document and 13 stars connoting
19 the original colonies ascend upwards to the spark
20 of enlightenment. The writer's arm rests on an
21 ornate desk carved with an ocean motif,
22 reflecting the journey from British rule to
23 independence.

24 6A depicts the spark rising from the
25 writer's hand, emphasizing that the revolutionary

1 ideas contained within the document were born,
2 debated, and articulated by individuals who chose
3 to take action.

4 Reverse 7 captures the discovery that
5 Thomas Jefferson struck the word subjects from a
6 draft of the Declaration and replaced it with
7 citizens, representing a monumental shift in the
8 identity of America, no longer subjects of any
9 nation, but citizens of an emerging democratic
10 republic.

11 Reverses 8 and 8A depict the Liberty
12 Bell ringing in Independence Hall. While it's
13 unclear whether the bell rang out in July of
14 1776, the bell did often ring to draw people near
15 and share an announcement or a declaration.

16 The bell's crack is visible, the
17 fragility of the bell echoing the fragility of a
18 young nation at its founding.

19 Reverse 9 depicts a version of an
20 early American heraldic eagle with an olive
21 branch and arrows. Peace and prosperity are
22 represented by the eagle perched above the
23 original shield of the eagle. Reverse 10
24 revisits the interlocking rings on the reverse of
25 the Fugio cent, an important early American coin.

1 The 13 concentric circles represent the
2 individual states uniting to form the United
3 States.

4 Reverse 11 depicts the hand of one of
5 the drafters of the Declaration of Independence
6 as he begins to create the document that
7 proclaimed to the world why the colonies should
8 no longer remain under British rule and assert
9 the principles and ideas of a new nation.

10 And finally, reverses 12 and 12A
11 prominently feature the inscription 250,
12 emphasizing the commemoration of our nation's
13 semi-quincentennial. A hand holding a quill
14 frames the inscription, emphasizing the agency
15 exercised by the American people in the
16 Declaration of Independence. That concludes the
17 Declaration designs.

18 CHAIR VAN ALFEN: Thank you very much,
19 April.

20 Are there any technical or legal
21 questions from the committee about this program
22 or the designs for the 2026 quarter commemorating
23 the Declaration of Independence before we begin
24 our general discussion?

25 John Saunders.

1 MEMBERS SAUNDERS: John Saunders here.
2 I have a question. Some of the designs that
3 we've looked at before, in particular dime 0/01
4 and dime 0/06A, don't seem to be in the thing.
5 They dropped or what? There's a couple of others
6 that were on this sheet from the last meeting
7 that don't seem to be here. And I'm just curious
8 what happened to those.

9 MS. STAFFORD: Based on the feedback
10 that we received from the CFA and the CCAC, there
11 were some designs that were set aside based on
12 scoring. However, you may be noticing that some
13 of the designs that originally lived in one
14 portfolio were ported over into another. That
15 may be what you're seeing as well.

16 And that was done in concert with
17 conversations with our advisors and looking to
18 strengthen the thematic messaging of the obverses
19 and reverses. But of course, the committee is
20 welcome to make recommendations from across the
21 portfolios.

22 CHAIR VAN ALFEN: Yes, and that will
23 be something that will be part of our general
24 discussion tomorrow once we have all of the
25 scoring and look at all of these portfolios

1 together simultaneously before making our
2 recommendations.

3 Any other questions or comments before
4 we begin? All right, so let us begin our
5 consideration then. And again, I'd like to remind
6 our members to please keep your comments to five
7 minutes or less and to identify yourself prior to
8 speaking.

9 Let's begin with Dr. Christopher
10 Capozzola.

11 MEMBER CAPOZZOLA: All right, thank
12 you, Mr. Chair. This is Chris Capozzola. I have
13 the unenviable task of trying to express thoughts
14 on this in five minutes or less. I'll say a
15 couple things about, as I often do, about the big
16 picture way I approach this.

17 First of all, that the Declaration of
18 Independence functions both as a text and also as
19 an event. And so I think that there's a
20 challenge in this coin in conveying, well,
21 actually, something about the text of the
22 Declaration without being too wordy and something
23 about the event, an event that's actually rather
24 hard to capture other than through the visual
25 image of writing or signing or, in one case,

1 declaring loudly, right?

2 The other thing is that I wanted -- I
3 think it's very important that the Mint adopt a
4 coinage that will reflect 2026, that we are not
5 trying merely to depict 1776, but we are trying
6 to say something about our country today that
7 will be memorable and meaningful to people who
8 see these coins 50 or 100 years from now.

9 So with that in mind, there are five
10 that I'd like to speak very briefly about that
11 I'm very excited about. On the obverse, obverse
12 2. Hold on one second.

13 I just feel -- and we've seen this
14 before, I think just obverse 2 is just an
15 incredibly beautiful design, well done by the
16 artist, and the spark in particular works, I
17 think, particularly well for the Declaration of
18 Independence, conveying the spark and the
19 beginning moment.

20 I also do really appreciate obverse 3.
21 Or, sorry, not three. Sorry, I've misspoken.
22 Obverse 4. Which I think very nicely conveys
23 something that could only be struck in 2026.
24 Artistically, it's very strong and conveys the
25 act of writing, but has a more contemporary feel.

1 On the reverse, there were three that
2 I appreciated very much, reverse 3. Again, on
3 reverse three or 3A, I think for me, 3 is the
4 more preferable one. And this is certainly
5 legible and conveys the site and where everything
6 happened. I do have some concerns about whether
7 this coin could have been made in 1976, just as
8 easily as it is today.

9 A surprise standout for me, in many
10 ways, is 4A, reverse 4A, which at first glance, I
11 didn't necessarily speak to me, but I think it
12 goes very nicely with a We the People design that
13 we'll be seeing for the Constitution portfolio in
14 our Constitution quarter. Here, I would only ask
15 that we not use the Greek E's, the sort of curvy.
16 I think, take attention away from what we're
17 doing.

18 And then finally, I will say I
19 appreciated 12A, reverse 12A, which is bold and
20 contemporary and has a very clear 250 message,
21 speaks to what it is that we will be celebrating
22 in the summer of 2026. And I could go on much
23 longer, but I'll stop.

24 CHAIR VAN ALFEN: All right, thank you
25 very much, Chris.

1 Jeanne Stevens-Sollman, if you would,
2 please.

3 MEMBER STEVENS-SOLLMAN: This is
4 Jeanne Stevens-Sollman. And thank you, Chris,
5 that was great. You said pretty much what I lean
6 to. I think that the obverse 02 with the spark
7 and the dates are -- it's quite an elegant
8 design. And I think that would pair very nicely
9 with reverse 04.

10 (Audio interference.)

11 MEMBER STEVENS-SOLLMAN: Yeah, very
12 good, thank you. And I agree with the Greek E,
13 we should probably change that. But those two
14 designs, I think, are simple and elegant. I
15 think that that is all I have to say. Thank you.

16 CHAIR VAN ALFEN: Thank you very much.
17 Annelisa Purdie, if you would, please.

18 MEMBER PURDIE: Thank you, Mr.
19 Chairman. As this is a very detailed portfolio
20 -- this is Annelisa Purdie. This is a very
21 detailed portfolio. Again, I'm going to try and
22 err on the side of brevity as much as possible.

23 I'm actually going to start with the
24 reverses, which overall, I tended to like a
25 little better than the obverses. I also enjoy

1 design 12A, I think it works. If I'm not
2 mistaken, there were two hands with quills when
3 we looked at this previously.

4 I think the one works very well. The
5 only thing I'm potentially concerned about is
6 whether we should put years in some way on this
7 coin just to specify. I think it's definitely
8 understood, but just to enhance the 250.

9 I also loved 10, reverse 10. I think
10 it works, I think it's symmetrical. I like the
11 callback and it's more motif-based versus
12 image-based, which works excellently.
13 And it's, I think, the lettering as well
14 complements each of the designs.

15 For the obverses, number 1 was a
16 favorite, the autonomy of Liberty hammering
17 herself out works well. And I think the design
18 also shows that this is a process, that liberty
19 is a growing process, that it takes time.

20 There's also something very striking
21 about the fact that her torch needs to be
22 hammered out too, that she can't hold it while
23 she's trying to create something new. And I
24 think that that would speak to everyone.

25 Number 2 with the spark, I think this

1 was one that we all appreciated as well. I think
2 this works, it's clean, it's classic. The spark
3 can be interpreted in different ways.

4 Number four, I also believe this is a
5 design that was changed with the quasi virgin cap
6 before. I think the changes on this one works
7 well. I love the intent expression that she has
8 while looking at the declaration with the quill.

9 Not ambivalent about the hair, but
10 that's something that can be potentially
11 adjusted. Please don't bring the cap back. But
12 overall, I think this is a very clean design. I
13 think her perspective is also works very well.
14 This is a very unusual perspective for a coin.

15 Okay, design number five, is very much
16 giving Archangel Gabriel versus the coming -- the
17 advent of the Declaration of Independence, but
18 I'm not mad at it. I think it, I like the
19 overall design. The details are beautiful. I'm
20 not sure how well this would show up on the
21 quarter because of its size. But overall, I
22 think this is very well done.

23 Of this set, my favorite of the
24 obverses is 6. I like the fact that the
25 Declaration of Independence is displayed very

1 clearly. Again, some concerns about details
2 because of the size of the coin, but at the same
3 time, the message is coming across.

4 I think the stars are rendered very,
5 very well. And overall, it's very symmetrical.
6 And again, that perspective of her looking
7 upwards and outwards rather than off to the side
8 is also very compelling. And that's it for me.
9 Thank you.

10 CHAIR VAN ALFEN: All right, Annelisa.
11 Thank you very much. John Saunders.

12 MEMBER SAUNDERS: Thank you, Peter.
13 John Saunders here. I'll do the obverse designs
14 first. The two with the hammering or laying
15 bricks to build the thing, I like those as
16 reverse designs.

17 I think of the obverse as being not so
18 much portraying action, but portraying a figure.
19 And action like this seems to fit with the
20 reverse to my tastes better than obverse.

21 Going on to obverse 2, which is the
22 spark. I like the design. I don't really like
23 the expression on her face. It's kind of like,
24 what have I got here? It's kind of like, the
25 expression was different. I'd like that design a

1 lot.

2 CQ02, with her holding, standing,
3 holding the torch. I like that design a lot.
4 And the last two, two versions of 03. I don't
5 particularly like the expression on Liberty's
6 face, so I would be against that. Of the ones
7 here, I like 02 the best, CQ02 the best, and DQ
8 if we had a different expression.

9 MS. STAFFORD: Sorry, I should have
10 explained the pairing sheet that you have also
11 has some of the Constitution quarter designs, and
12 we haven't actually gone through those as yet.

13 MEMBER SAUNDERS: Okay.

14 MS. STAFFORD: So we're not able to
15 switch back and forth if you're talking about
16 Constitution designs, but perhaps after the next
17 portfolio, if you wanted to talk about them all
18 together, we could also pull up that sheet that
19 you have in front of you.

20 MEMBERS SAUNDERS: Well, for obverses,
21 to the extent we can pick and choose, but my
22 favorite obverse was, if I can find it here, was
23 the one originally DIME-006A, which I don't know
24 that we got that one last time. I remember 06,
25 but I don't remember 06A. I like the expression

1 on 06A.

2 06 kind of looked vamped a little bit
3 expression-wise. I like the figure of Liberty
4 there. So again, my favorite, to the extent we
5 are allowed to mix and match, is 006A.

6 In terms of reverses, there's two I
7 don't like. The acorn on its side looks like the
8 United States got knocked over. I can see some
9 negative symbolism. And the first one, where
10 it's the Tree of Liberty and the roots there, it
11 looks more like the nation's cracking rather than
12 the roots.

13 I mean, I understand by looking at
14 what it is, but if I got that coin and wasn't
15 part of the design group, I would say, oh,
16 there's a celebration of the nation cracking
17 apart. So I was in favor of those two.

18 The one with the really tall tree,
19 interesting, but I don't think it works really
20 well on a coin. I like Independence Hall better
21 than the Capitol Building, because we're talking
22 about the Declaration of Independence and the
23 Capitol came quite a bit later.

24 And I like We the People with the
25 Hands Raised very much. And again, the design

1 for the platinum that we just discussed, I see
2 now why Peter had us do the quarters first. If
3 we don't use one or three from the platinum, I
4 think it would make a great reverse on the dime
5 or any of the coins for that matter.

6 CHAIR VAN ALFEN: Thank you very much.
7 Sam Gelberd.

8 MEMBER GELBERD: Thank you, Peter.
9 This is Sam Gelberd. For the Declaration of
10 Independence quarters, I agree with a lot of what
11 we've already heard. Obverse 2 is my favorite of
12 the set. I love the way Liberty's cradling a
13 spark of enlightenment.

14 And to move from what John was saying,
15 I actually think her expression, Liberty's
16 expression shows an innocence and an optimistic
17 candor, which is a great metaphor for the first
18 quarter for 2026. I really do love this design.

19 For the reverses, as a coin collector,
20 I have to go with reverse number 9, the Heraldic
21 Eagle. It recalls some of the earliest coinage,
22 some of the earlier series in the United States,
23 especially with quarters and higher denomination,
24 actually going from dimes or half dimes all the
25 way up.

1 I just think this is going to be
2 something that a lot of people will latch on to.
3 The great symbolism, of course, you know, we can
4 get into rules of heraldry with the arrows and
5 olive branches. The shield, it's a great
6 metaphor as well.

7 We are supporting ourselves having to
8 hold the shield. We are our own nation at that
9 point. So I'm going to be a very strong advocate
10 for this reverse design in particular.
11 Some of the others are nice.

12 I do like seeing Independence Hall,
13 only because with the Declaration of
14 Independence, I think it would be a nice tie.
15 Reverse 10, I would be okay with as well, similar
16 to the continental currency coinage that we've
17 seen and the Fugio cent that was popular in the
18 1780s.

19 But ultimately, obverse 2 and reverse
20 9 are my choices for this particular design.
21 Thank you.

22 CHAIR VAN ALFEN: Sam, thank you very
23 much.

24 Mike Moran, if you would please.

25 MEMBER MORAN: This is Mike Moran.

1 I'm going to go with the rest of the group on the
2 obverse. Also, the design number. I think it's
3 an excellent design. I think it'll be a no
4 brainer. I think it would be beautiful on the
5 quarter.

6 There are two others I'd like to at
7 least note in passing. Design number one. I
8 really think that design number one on the
9 obverse is more suited to the Constitution
10 because that is a document that is still in
11 process, still changing.

12 And also design number four. I think
13 that's a handsome coin, the Liberty that's
14 depicted there. But I really like the symbolism,
15 the enlightenment that went with number two. And
16 that's where I'm going place my vote.

17 On the reverse, I'm really not shot
18 with any of them in particular. Design number
19 one, I don't see it the way John does, that it's
20 fractured. The symbolism is there, but it just
21 doesn't reach out quite to get me.

22 I am surprised that nobody's brought
23 up design number five yet. I really think it's a
24 good design. I think it works for the quarter.
25 It shows the optimism. As well as the quill that

1 was used to draft the Declaration of
2 Independence, that there's a new nation of birth
3 here. That sun shows it, shining above the
4 clouds. The symbolism is good.

5 Now I get on my high horse. We're
6 going here with 250 on it. We've got the two
7 dates, operative dates on the obverse, 1776 and
8 2026. I passed math when I was in grade school.
9 We don't need a redundant 250 on the back.

10 If we do, then God help our education.
11 And I'll go off on the Phrygian cap when we get
12 around to the dimes on that, but I'll spare that
13 one for another time. I really do like five, but
14 I can see some of the others.

15 Sam's case on the heraldic eagle. And
16 I do like the interlocking rings that are
17 reminiscent of the Fugio cent. But I'll end up
18 probably spreading my points around on the
19 reverse. I've said enough.

20 CHAIR VAN ALFEN: Thank you very much,
21 Mike.

22 Don Scarinci, your turn.

23 MEMBER SCARINCI: So I think we're
24 going to have an opportunity, I think, at the end
25 to put all five quarters together and look at

1 them. That'll be much, much needed.

2 Because I think if we're going to go with these
3 new images of liberty, then a certain consistency
4 might be interesting.

5 And therefore, while I like number one
6 and 1a, I agree, I think John said, it's better
7 with the Constitution. And it is. The
8 Constitution is the work in process. So we can
9 kind of put that on the side for a minute.

10 I think two of the obverses would be
11 my choice. And while you're going to hear me in
12 each one of these, I don't really care for the, I
13 think without the laurel wreath and without what
14 appears to be a standing Liberty-like clothing of
15 the Constitution, of armor, I think in just
16 contemporary dress would be a nicer coin, but
17 that interferes with the artist's vision here.

18 And since we are hearkening back, I
19 think it's a justifiable design image. So I
20 think number two is going to be consistent with
21 the other ones we're going to be considering and
22 looking at seriously.

23 In the reverse, I really think it
24 comes down to three at the end of the day. And
25 this is the generic Constitution, this is the

1 generic Declaration of Independence. So we could
2 either go with the Fugio and I actually owned 52
3 of the 60 varieties of Fugio sense in my head of
4 my collection.

5 I sold them to Syd Martin, which just
6 got auctioned off. And now the Fugio is
7 considered America's first coin. It was a
8 contract coin in 1787. And so I can't say
9 anything bad about that coin, but I think the
10 Liberty Bell is the Liberty Bell, right? And it
11 is what it is. It's iconic, it stands for
12 exactly this.

13 And so does Independence Hall,
14 although Independence Hall has a claim for the
15 Constitution as well. These are the three that I
16 would choose from. So my passion would recommend
17 the Liberty Bell and the Fugio reverse design,
18 the linked chains.

19 But I think probably the image that
20 would resonate with the people who are going to
21 use a quarter is probably Liberty Bell. So I
22 want to hear what everybody else has to say about
23 those three in particular.

24 I just also want to -- it's also kind
25 of what's fascinating when we at this whole

1 portfolio that we're looking at today, 250 years
2 later, we're still depicting, we're trending to
3 depict liberty with a woman.

4 And I just think it's kind of --
5 there's a certain kind of weird irony in the fact
6 that we depict liberty as women, but they didn't
7 get the right to vote as if until the 20th
8 century. So I kind of think it's just kind of
9 one of these weird works of history, but we're
10 still doing it and we're still doing it. So
11 anyway -- so anyway, that's all I have.

12 CHAIR VAN ALFEN: I'll just note here
13 that part of the reason I think that liberty has
14 been depicted as a woman is because liberty, the
15 word is derived from Latin, libertas, which is a
16 feminine noun. And in the ancient world, liberty
17 was also depicted as a woman, probably because of
18 that feminine aspect of that noun.

19 So, Kellen Hoard, if you would,
20 please.

21 MEMBER HOARD: Sure, thank you. Well,
22 I want to start by saying the entire
23 semi-quintennial series is a stunning and amazing
24 and a wonderful lesson in history and a wonderful
25 time going through all of it.

1 And my immediate reaction is the
2 marketing department better be preparing to send
3 folders for these quarters to every classroom in
4 America so that students can learn about this.
5 I think it is really phenomenal.

6 For me, as I was going through all the
7 semi-quintennial designs, but especially the
8 Declaration of Independence one, I was basically
9 asking myself a couple of questions. I said,
10 what are Americans going to like? What are they
11 going to understand? And what are they going to
12 use? And to me, those are three very distinct
13 questions.

14 And so, in order to find the best
15 design that answered all of them well, I looked
16 for visual continuity, I looked for thematic
17 clarity, and I looked for artistic fit. So,
18 where does that leave us but declaration coin?
19 I'm wondering if it might be possible to pull up
20 the obverse 5 design for the half dollar.
21 Is that possible for the half dollar?

22 MS. STAFFORD: Obverse 5.

23 MEMBER HOARD: Okay. So, I think
24 observe 5 deserves our attention. It's a little
25 out there. It deserves our attention. It's my

1 first choice, actually, for the Declaration
2 Quarter obverse. The Statue of Liberty
3 represents liberty for a plurality, if not a
4 majority, of Americans.

5 And there's a reason five million of
6 them visit it every single year. While reviewing
7 this portfolio, I spent a lot of time talking
8 with people across the United States that I had
9 met through all the different paths of life about
10 the themes that were represented in this
11 portfolio.

12 Actually, as I was studying abroad, I
13 also was talking with Europeans about how they
14 saw American liberty. And students and retirees,
15 citizens from all backgrounds, the statue was
16 ubiquitous in basically every single conversation
17 I had.

18 What the statue represents is not only
19 iconic, but also it's so crucial for our country
20 right now. It's this concept of democracy and
21 freedom and multilateralism and safety and
22 protection and acceptance.

23 And its presence on our coins, I
24 think, would be an important indicator of
25 American sustained belief and our sustained

1 belief as a committee in those ideals. I don't
2 think obverse 5 is right for the half dollar, but
3 it is right for the Declaration of Independence
4 quarter.

5 The statue explicitly honors the
6 consequences and benefits of the declaration and
7 demonstrates how America's declaration, as we
8 heard from the description, its first and boldest
9 expressions of the values and aspirations that
10 define our national identity has persisted
11 through to today as recognized by and aspire to
12 by nations around the world.

13 It's thematically perfect, a symbol of
14 liberty, which won't be confused for that of any
15 other nation. It has visual continuity from the
16 Washington quarter. It's essentially a bust,
17 which much of the public associates with the
18 quarter, but it's also innovative and dynamic as
19 we view the statue from this unique vantage point
20 and with a modern artistic style based in
21 classical roots.

22 The Statue of Liberty design fits
23 every requirement of the obverse descriptions and
24 design elements of the declaration quarter. It's
25 even got that squiggly line that we really love

1 between the dates. We don't think it's a birth
2 and death date that we always complain about.

3 I mean, it's down to the detail,
4 right? And it fits the size of a quarter well. I
5 mean, it has the perfect number of elements, the
6 perfect amount of detail, the inscriptions. It
7 matches stylistically well with so many of the
8 reverse design options. This will be one of, if
9 not the first semi-quincentennial coin the public
10 hears about and encounters.

11 And what better way to kind of dip the
12 toes of the public into this exciting and huge
13 change we're pursuing with the entire series than
14 with a familiar symbol presented in a new light,
15 not just taking away George Washington, but
16 actually uplifting a more expansive and broadly
17 accepted version of this like quintessentially
18 American liberty.

19 And I want to address the other
20 declaration obverse designs because I think that
21 against any of them, this Statue of Liberty
22 design actually is stronger in multiple metrics.
23 You can probably tell I have strong feelings
24 about this. So we can go back to the quarter
25 obverses.

1 So I've raised my concerns about
2 obverse 1 and 1A before. I think it's
3 thematically and metaphorically kind of off the
4 mark, highlighting a liberty which must sustain
5 itself rather than deriving its power from the
6 consent of the governed or requiring sustained
7 work by Americans to protect it.

8 I also think that actually in a
9 post-election world, there's a possibility many
10 Americans will view it as liberty being trapped,
11 trying to escape but held back by a stony grip of
12 ignorance or stubbornness or tyranny or
13 bureaucracy or a politician.

14 It's also not as distinctly American
15 liberty, at least relative to the Statue of
16 Liberty design. And this kind of Greco-Roman
17 depiction isn't, I think, the right way for us to
18 be innovative and forward-looking with our core
19 designs. I also think that may be too visually
20 complex for the small service area of the
21 quarter.

22 It's a nicely done design with
23 artistic merit. And I know many of you like it,
24 but I don't think it's appropriate for this
25 particular coin or the Constitution. I would

1 recommend we reserve it actually for a future
2 series.

3 Obverse 2 is okay, but it's just that,
4 it's okay. Presented with an opportunity to do
5 something exciting with our quarter, I think we'd
6 be misguided to choose this less dynamic design
7 where Liberty looks to me somewhat apathetic
8 about this spark in our hand, and is steering off
9 behind it.

10 I also think it would be thematically
11 confusing to the public. Would this design make
12 your kid or your grandkid think clearly of the
13 Declaration of Independence or appreciate its
14 power or appreciate its longevity? We have the
15 opportunity to do so much more here.

16 I think the main question for
17 Americans will be, who is this woman? Why does
18 she have leaves in her hair? And why is she
19 practicing magic? It's also an artistic kind of
20 line with most of the obverse designs and other
21 portfolios.

22 So I think we have a real opportunity
23 here to avoid that one. Obverse 3 is well drawn,
24 but I had a kind of immediate and visceral
25 negative reaction to this concept of a woman

1 engraving the phrase, all men are created equal,
2 into this ionic column.

3 The quote is of course iconic, but in
4 the modern political and social context of gender
5 and equality, this comes across in exactly the
6 wrong way. I worry Americans would take the
7 wrong impression away from this, in addition to
8 being confused how a column relates to their
9 modern impression of liberty or the Declaration
10 of Independence.

11 When we scored design, or obverse 4
12 last time, we didn't give it many points. To me,
13 this isn't enough of a visually dynamic design to
14 be really this figurehead in our ship of
15 semi-quincentennial overhaul, to be the first
16 encounter Americans have with radical numismatic
17 redesign.

18 I think the main question for
19 Americans will again be, who is this woman? Why
20 is she wearing a toga? And why is she about to
21 use a quill to write on the cover of a book?
22 So that was my question.

23 Obverse 5, 5A, 6, and 6A are
24 interesting conceptually, but I worry about their
25 translation to quarter size, the relatability to

1 young Americans, and their actual representation,
2 the lasting impacts of the Declaration.

3 So as I said at the beginning, I think
4 we ought to strongly consider obverse 5 of the
5 half dollar among this portfolio. I ask us to
6 all please at least include it in our
7 considerations of the obverse for this piece.

8 And I actually think, going to
9 reverses now, I think there's a number of
10 reverses designs with which it pairs excellently.
11 Reverse 8a, really wonderfully, with the Statue
12 of Liberty obverse, pairs two iconic symbols of
13 American liberty, and widely recognizable and
14 powerful, but really underutilized in recent
15 circulating coinage history in America.

16 The Liberty Bell captures this theme
17 beautifully and perfectly, and it also captures
18 the theme specifically at the time of the
19 Declaration itself. This is a very 1770s symbol.
20 The Statue of Liberty would in turn capture a
21 hundred years later, and a coin captures it 250
22 years later.

23 We see this path through time. I
24 actually do prefer 8A to 8 here, by the way,
25 because I think that Liberty inside the bell is

1 both more visually interesting and makes the
2 field less crowded.

3 For similar reason, I like 3A, which
4 has come up with some other members, though I do
5 think it's too wordy, and I feel like I'm being
6 inundated by the descriptions, and I'm wondering
7 if others on the committee like this design, if
8 we could look into adjusting descriptions to be
9 less, you know, filled with text. Either way, it
10 pairs nicely.

11 Finally, I also rather like 12A as a
12 design, which really well captures why we're even
13 doing this in the first place. It's the 250th
14 anniversary of the U.S. I think we can't
15 underestimate the need to communicate that
16 clearly to the public.

17 I think it pairs less well with my
18 preferred offers, but it's really still quite
19 visually dynamic in the way we're looking for.
20 So, thank you for letting me get up on my soapbox
21 here. I appreciate you giving me this time, and
22 hopefully we can talk more about this.

23 CHAIR VAN ALFEN: Thank you. You were
24 not kidding about the fact that we would hear
25 more from you over the weekend, but again, I

1 really do appreciate your passion and your
2 insights on this.

3 Art Bernstein, if you would please.

4 MEMBER BERNSTEIN: This is Arthur
5 Bernstein. Megan, I'm going to make this easier
6 for you in terms of the computer. On the
7 obverses, I'd like to do this in reverse order.

8 So, starting with the Series 6, I
9 found those designs to be just too musical.
10 Excuse me, 5, the Bugle. So, on design 4, I
11 found the image of Liberty deep in thought to be
12 very compelling, and with all due respect to
13 Kellen, I don't think that's the book she's
14 holding.

15 What I think that, to my mind, what
16 that is, is Jefferson wrote the Declaration of
17 Independence on a box desk, and I saw that as the
18 box that Jefferson wrote the Declaration upon.
19 And that design, design 3, would be my first
20 choice. Excuse me, design 4, I'm looking. I can
21 do it myself by going in reverse order.

22 I share with Kellen the thought about
23 design 3, the woman carving the word men on the
24 pillar just seemed to be contradictory to me.
25 With regard to design 2, I also share with

1 Kellen, I had the same reaction, that seemed like
2 a magic trick or almost a Star Trek kind of thing
3 where this orbital item is rotating above her
4 hand, and I just thought it was too mystical.

5 And design 1 was going to be my first
6 choice, and one advantage of going late in the
7 conversation is I heard the comments about the
8 carving being more emblematic of the
9 Constitution, and so that went from my first
10 choice to my second choice.

11 For the reverses, I'm not sure I have
12 much to add. I'm going to do that in the order
13 in which they appear. The roots on design 1,
14 reverse 1, also seemed complicated to me. I
15 didn't see a cracking nation, I saw a circulatory
16 system. I did like the Declaration of
17 Independence design speech in Independence Hall,
18 as stated before, as that's where the document
19 was adopted.

20 The design that we saw for the
21 platinum coins, design 5, which I thought was
22 beautiful for the platinum, I thought would not
23 work on the quarter just because of the
24 diminution in the size of the coin. I thought on
25 the smaller coin it would not appear as well as

1 it would on the platinum.

2 With regard to design 8 and 8A, the
3 Liberty Bell, if I'm correct, I think the clapper
4 has moved from the one end to the other, which
5 was something we talked about at the previous
6 meeting, and I just wanted to say I appreciate
7 being heard.

8 And I would prefer the first design,
9 design 8, rather than have design 8A, with the
10 word Liberty appearing inside the bell where it
11 doesn't appear in reality. Those are my
12 comments, thank you, Mr. Chairman.

13 CHAIR VAN ALFEN: All right, thank you
14 very much.

15 For my own comments, when I was
16 looking not just at this portfolio for the
17 Declaration of Independence quarter, but all five
18 portfolios for the five quarters, I had in mind
19 trying to find a way to represent the five
20 inflection points chronologically and not just
21 thematically.

22 And for that reason, I find 2, obverse
23 2, to be compelling in part because this
24 representation of Liberty does have a rather
25 classic aspect to her, and therefore I think

1 would in many ways represent the beginnings of
2 this endeavor in 1776.

3 This remains my favorite obverse. I
4 am less compelled by some of the others. Four, I
5 find to be serviceable, although again, as I
6 expressed before in July, I'm a little less drawn
7 to this particular perspective looking up her
8 nose, as it were, which again reminds me a little
9 bit too much of the Zoom calls that we're all too
10 familiar with.

11 Obverses 5 and 6, as Annelisa pointed
12 out, just is a little bit too reminiscent of the
13 angel Gabrielle and, therefore, seems to be a
14 little bit mixing artistic elements and
15 expression.

16 For the reverses, I do find number 3
17 to be serviceable. The depiction of the
18 Independence Hall in Philadelphia I think is
19 attractive in this case, but I worry a little bit
20 about how self-evident, as it says there, this
21 building would be to the general population.

22 They might not realize the
23 significance or, in fact, what this building is.
24 And also, as Chris pointed out, there is a little
25 bit too much 1976 possibly since the Declaration

1 of Independence was in fact depicted on one of
2 the coins during that program.

3 I am less drawn to reverse 4, the
4 clasped hands, in part because I believe that
5 recently we did have a similar depiction on, I
6 think it was the Harriet Tubman series, and
7 therefore would be in some ways repeating this,
8 and I'm certainly not a fan of the font used on
9 either one of these two reverses, four or 4A.

10 I also think that 5 would be a
11 serviceable reverse in this case. I do find this
12 to be rather attractive, both for the obverse of
13 the platinum proof as well as for the reverse of
14 this Declaration of Independence, but my favorite
15 by far is 9.

16 This, as Sam pointed out, is very
17 classic, and I think it would pair very well with
18 obverse 2, and again, if we are thinking of
19 representing the chronological progression of
20 these inflection points would certainly be a
21 reflection of that beginnings in part because
22 this is very reminiscent of early U.S. 19th
23 century coinage. The Fugio cent reverse number
24 10, for that very same reason, I think would also
25 work just as well.

1 So those are my comments, and I will
2 certainly be willing to ask at this point if
3 there are any questions or even motions from the
4 members at this time. And hearing none, I'll
5 also ask Mr. Hunt, Mr. Richard Hunt, if you are
6 still with us, if you have any comments at this
7 time on this portfolio.

8 MR. HUNT: I really appreciated the
9 discussion. I really appreciated the discussion
10 you've had. It's interesting the tension between
11 trying to represent 1776 and speak to 2026, and
12 especially across the coins.

13 And to my thinking, given our
14 fractured political environment, something like
15 that link chain is sending another powerful
16 message today that we do need to stand together
17 to preserve the republic and our democracy.

18 But you folks have covered a lot of
19 ground and there's a lot of food for thought
20 here. So thank you very much.

21 CHAIR VAN ALFEN: Thank you very much,
22 Mr. Hunt.

23 Are there any other comments or
24 comments from the Mint staff? Let me ask Joe or
25 Mike or anyone else. All right. There is no

1 further discussion. Then the committee will now
2 score the obverse and reverse candidate designs
3 for the 2026 quarter commemorating the
4 Declaration of Independence.

5 When you are done, please return them
6 to CCAC Council, Greg Weinman. We will take a
7 roughly five minute break for members to score.
8 And again, Greg will present the results after
9 lunch when we will have a general discussion
10 about this portfolio and the Platinum Proof
11 Portfolio and the Constitution Quarter Portfolio.

12 (Whereupon, the above-entitled matter
13 went off the record at 11:01 a.m. and resumed at
14 11:08 a.m.)

15 CHAIR VAN ALFEN: Okay, we are back
16 and moving on to the next semiquincentennial
17 candidate design portfolio. We are now
18 considering the obverse and reverse candidates'
19 designs for the 2026 quarter number 2 featuring
20 the U.S. Constitution which April Stafford and
21 Russ Evans will now present.

22 So April, all yours, please.

23 MS. STAFFORD: Thank you so much.
24 Some background on this quarter. The
25 Constitution of the United States was approved by

1 the Continental Convention in 1787, ratified by
2 the states in 1788, and took effect in March
3 1789. It establishes the Constitution as the
4 supreme law of the land and defines the purpose
5 of the new government, the framework for the
6 institutions of the Federal Government, the
7 relationships of the states to the Federal
8 Government, and the processes to ratify and amend
9 the Constitution. It is the world's oldest,
10 written, national government charter still in
11 use.

12 The U.S. Constitution's Preamble
13 declares that the American people are the source
14 of sovereignty for the nation, distinguishing it
15 from 18th century nations that based sovereignty
16 on the divine right of kings, monarchical dynasties
17 or the power of the sword to determine who should
18 rule. We, the people, the Founders declared,
19 established this Constitution to form a more
20 perfect union. The government, under the U.S.
21 Constitution, would represent the people of the
22 United States and act to establish justice,
23 ensure domestic tranquility, provide for the
24 common defense, promote the general welfare, and
25 secure the blessings of liberty to ourselves and

1 our posterity.

2 The U.S. Constitution describes the
3 unique form of representative government with the
4 House of Representatives directly elected by the
5 people, the Senate representing the states, and
6 the President elected by an electoral college to
7 administer the laws of the land. To protect
8 liberty and fundamental rights, the U.S.

9 Constitution separates government powers among
10 the Executive, Judicial, and Legislative branches
11 to provide checks and balances to prevent one
12 branch from assuming unlimited authority. It
13 also describes the federal system where defined
14 powers are ascribed to the Federal Government,
15 but other powers remain with the states or the
16 people, providing another level of separation and
17 balance in the distribution of governmental
18 authority and power over the nation.

19 As an inflection point our nation's
20 250-year history, the U.S. Constitution put the
21 aspirations outlined in the Declaration of
22 Independence into practice and provided the
23 functional framework for how our country would
24 operate. Obverse designs feature personified
25 Liberty. Some depictions reference the theme of

1 the U.S. Constitution through Liberty's garb or
2 symbolic elements, while others are more
3 generalized. Inscriptions include E Pluribus
4 Unum, in God We Trust, and 1776 through 2026.

5 The reverses commemorate the U.S.
6 Constitution and its ratification as a critical
7 inflection point in our nation's history, a point
8 at which the Founders defined a framework for our
9 working government to make practical the
10 principles expressed in the Declaration of
11 Independence. Inscriptions include Liberty, the
12 United States of America, and Quarter Dollar.
13 Artists were also asked to include the
14 inscription U.S. Constitution.

15 Obverse designs for the Constitution
16 quarter. Obverse 1 and 1A portray Liberty, hair
17 adorned with olive branches to symbolize peace,
18 actively building a foundation for the United
19 States brick by brick. Obverse 2 depicts Liberty
20 striding confidently toward the future holding
21 her torch, a symbol of enlightenment. In her
22 other hand, she holds the U.S. Constitution.
23 She's crowned with oak leaves for strength and
24 wears the emblem of a shield for protection.

25 Obverse 3 features Liberty with a

1 quill and scroll displaying We the People in
2 reference to the Constitution.

3 Obverse 4 depicts Liberty nurturing
4 intertwining flames and stars representing the
5 principles of enlightenment found in the U.S.
6 Constitution.

7 For reverse designs, reverses 1 and 1A
8 depict the Capitol Dome, three stars representing
9 the three branches of government outlined in the
10 U.S. Constitution and powerful phrases from the
11 founding documents. Design 1 features the
12 inscription Toward A More Perfect Union and 1A,
13 We the People.

14 Reverse 2 features a strong and
15 healthy oak tree representing our country
16 supported by the fertile soil of the U.S.
17 Constitution and fueled by the light of liberty.
18 The additional inscription is We the People.

19 Reverse 3 looks up into the canopy of
20 a strong and healthy oak, symbolizing a strong
21 and growing country with liberty at its core.
22 The additional inscription is We the People.

23 Reverse 4 features a group of hands
24 raising and supporting a key phrase from the
25 Constitution, We the People.

1 Reverse 5 employs symbolism of nature
2 to chronicle America's journey through its
3 founding documents. The design shows the storm
4 clouds receding and the sunlight growing
5 stronger, marking the nation's transition to a
6 new form of self-government. In place of the
7 quill, a young tree has taken root, representing
8 the Constitution as a living framework in this
9 landscape. Its form echoes the shape of the
10 quill, seen in a companion design in the
11 Declaration of Independence quarter portfolio, as
12 a visual reminder that this new system of
13 government is informed by and builds upon the
14 values and ideals set for in the Declaration.

15 Reverse 6 illustrates the crafting of
16 the U.S. Constitution, an allegorical depiction
17 of nation building. Sunlight breaks through
18 dissipating clouds as construction workers labor
19 together erecting the framework of the U.S.
20 Constitution. The document is positioned
21 permanently, forming the structure's main feature
22 and providing protection to the systems of
23 government to be housed within.

24 Reverse 7 spotlights the iconic phrase
25 We the People from the Preamble of the U.S.

1 Constitution. Dominating the visual field, it
2 proclaims the American people coming together
3 under a representative government grounded in the
4 consent of the governed.

5 Reverse 8 features a foundation of
6 bricks and stone with a large cornerstone set at
7 the center. The nation's motto, E Pluribus Unum,
8 is embodied by the brick which comes together to
9 build a foundation representing the U.S.

10 Constitution. The additional inscription is We
11 the People.

12 Reverse 9 features a detail from the
13 chair used by George Washington during his tenure
14 as President of our Constitutional Convention in
15 1787. Throughout the convention, Benjamin
16 Franklin noted the sun carved into the back of
17 Washington's chair. At the conclusion of the
18 convention, Franklin is said to have remarked I
19 have often in the course of the session looked at
20 that sun behind the President without being able
21 to tell whether it was rising or setting. But now
22 at length, I have the happiness to know it is a
23 rising sun and not a setting sun.

24 Reverse 10 represents the significance
25 of the drafting of the U.S. Constitution has on

1 our nation by depicting a hand holding a quill as
2 it forms the United States flag. The design
3 includes the additional inscription We the
4 People.

5 Reverse 11 features Independence Hall
6 in Philadelphia where the U.S. Constitution was
7 created and signed in 1787. The additional
8 inscription is We the People.

9 And finally, Reverse 12 depicts the
10 inscription We the People over an American flag.

11 And Mr. Chairman, I'll also call up
12 another contact sheet that we distributed to CCAC
13 members. There are pairs here of any artists who
14 created both a Declaration of Independence and
15 Constitution obverse or reverse to work together.
16 So here, you see that there are three designs.
17 On the left are the Declaration of Independence
18 candidate designs and on the right their
19 companion U.S. Constitution pairings.

20 And then the reverses, we have
21 something similar where artists were asked to
22 build a potential relationship between the two
23 founding documents across the reverses. So on
24 the left, you have the Declaration of
25 Independence candidate designs and on the right,

1 the companion designs for the U.S. Constitution.

2 I will also note that in our
3 conversations with federal advisors, as well as
4 the CCAC semiquincentennial work group, there was
5 an identification of an opportunity across both
6 the Declaration of Independence and U.S.
7 Constitution quarters to potentially form a
8 relationship across the obverse and reverse so
9 that both the comparison of these both being
10 Founding documents can be made, but also at the
11 same time using those conventions to bring to
12 light the distinction of how these documents are
13 viewed. That concludes the designs.

14 CHAIR VAN ALFEN: April, thank you
15 very much and thank you very much also for
16 highlighting these pairings which I'm sure many
17 of us already noticed to some degree with the
18 obverse and reverse candidate designs, but it
19 certainly is helpful to know that there was an
20 element of planning in this as well, too. So
21 thank you for that.

22 All right, are there any technical or
23 legal questions from the committee before we
24 begin our review of this portfolio?

25 All right, then let us begin our

1 consideration and I would like to remind members
2 again to please try to keep your comments to five
3 minutes and to identify yourself prior to
4 speaking for the public record.

5 Kellen, let's begin with you this
6 time.

7 MEMBER HOARD: All right, sounds good.
8 This is the other one I have a little bit to say
9 about. First of all, what I say is I understand
10 many of you like obverse 1A and -- 1 and 1A from
11 that last design. I raise the same concerns as
12 before. In large respect, I think we should have
13 a really good design here. Not this one, sorry,
14 1 and 1A for the Declaration. We don't have to
15 look at that.

16 I also know many of you like obverse
17 2 with the Constitutional design and I think it's
18 an okay design, but I really want to highlight
19 obverse 3. And obverse 3 here eclipses all other
20 designs for me for a couple of different reasons.
21 What's key about the Constitution is that it sets
22 up our system of government and places the
23 burden, the authority, the privilege, the
24 responsibility of that government into the hands
25 of the people. This is what made America

1 distinct from the beginning. It's what has
2 allowed us to persist this strength over the last
3 250 years and it's critical that we as an
4 Americans continue to recognize in the future
5 that the direction of our government and our
6 country is on us.

7 The first line of the Constitution,
8 that first phrase, We the People, is iconic and
9 deeply important for a reason because it made
10 clear in no uncertain terms that this is what the
11 Constitution and our country at large is all
12 about. Obverse 3 captures that well reminding us
13 as viewers explicitly that we the people, have
14 certain responsibilities and certain rights.

15 Seeing We the People there on the coin
16 forces us as Americans to finish that sentence,
17 to really contemplate what comes next. Liberty
18 is looking right at us in the design, asking us
19 and reminding us to continually contemplate
20 implications of these Founding documents, of this
21 phrase, We the People. It's hard to avoid her
22 gaze because she's looking to us and at us as
23 people, not like away from us like in some of the
24 other designs.

25 The quill she holds is a reminder, to

1 me at least, that our Constitution is amendable
2 and that as we become a more enlightened country
3 that we can revise and strengthen our Founding
4 documents because we the people control it.

5 The design is a powerful light
6 connected on multiple levels. Some are more
7 explicit than others with our theme and in a way
8 I think Americans would like and understand and
9 utilize. It's a visually appealing, well
10 balanced design which uses the space well. It's
11 a modern version of liberty and both recognizable
12 and innovative.

13 We live in a time of really civic
14 apathy and widespread concern that we're
15 deviating from our values and principles and I
16 think it's crucial that we use the tools we have,
17 in this case this coin, to emphasize to the
18 public to say directly to the public with our
19 coin and with the eyes of Liberty and with the
20 inscriptions and that they, and not a metaphor,
21 not a torch, not some universal power or not a
22 column, that they themselves have the power to
23 shape their own path forward. So I really am
24 partial to obverse 3.

25 With the reverse, I think the art

1 style of obverse 3 also aligns very closely with
2 maybe the art style of some of the reverse
3 designs more than any other obverse choice and
4 gives us so many other options. Reverse 3, in
5 particular, is new and exciting and well
6 designed. Yeah, that one right there. It
7 captures perfectly this idea of the Constitution
8 as the roots of our nation, a living organism
9 which is grown into really a thing of beauty.
10 The perspective of reverse 3 makes me feel as
11 though I'm looking up as an American from the
12 Constitution as lasting legacy. So I think
13 that's by far my favorite. Reverse 2 also
14 captures some of that thematic art, but again,
15 reverse 3 was really my favorite there. And I'll
16 leave it off at that. Thank you.

17 CHAIR VAN ALFEN: Kellen, thank you
18 very much. Dr. Christopher Capozzola, if you
19 would, please.

20 MEMBER CAPOZZOLA: All right, this is
21 Chris Capozzola. I think again it's difficult to
22 speak to all of the things that this coin has to
23 do and particularly as a circulating coin in
24 2026. As I was going through it, I thought in
25 some ways the most striking thing that the

1 American public understand about the Constitution
2 is the text We the People and the way that that
3 conveys sovereignty and thanks to Donald for the
4 history lesson that goes with that. So I was
5 guided very much by that.

6 I think on the obverses, I will say
7 that as it came up earlier, I now feel that the
8 one I like most is DQ-0-01A which is from the
9 Declaration of Independence, and I'm very much
10 persuaded and in fact then just below the surface
11 of my thinking that it works better for the
12 Constitution than it may actually do for the
13 Declaration itself. But on the other hand,
14 certainly, there's a simplicity to CQ-0-01 and
15 that works very well up here, too.

16 I am trying to find ways to identify
17 things that look like they could only be made in
18 2026 and CQ-0-4 obverse 4 definitely does that.
19 But I think that some of the concerns -- if
20 you're concerned about magic in the previous one,
21 you're definitely going to be concerned about
22 magic in this one and so I do want -- it may take
23 a little too much explaining to the American
24 public for the circulating coins.

25 On the reverse, there are basically

1 two that I would like to speak to, reverse 7
2 which, of course, we saw in the platinum proof
3 set, I feel like is a wonderful evocation of the
4 text We the People in the font of 1776 image that
5 could only be made in 2026. It is immediately
6 legible to Americans and that it says
7 Constitution. It is the Constitution and it has
8 the quill there and bearing the act of writing.

9 I also was compelled earlier when we
10 saw these a couple of months ago by reverse 04,
11 We the People. That's the hands, and I think it
12 would -- it would pair nicely either with the
13 Declaration 3A which was the artist's original
14 intent, but also the Declaration's 12A reverse
15 which was the one with the 250 on it and I think
16 they have a kind of similar aesthetic and that
17 could go well together.

18 My only thought on that one on reverse
19 4 is I'm not quite sure what the -- I don't know
20 if they're cracks or lines or dots are about that
21 and so maybe one of the Mint staffers could speak
22 to the artist's intention in the word people on
23 that. And with that, I'll stop there.

24 CHAIR VAN ALFEN: Thank you. Could
25 Joe or somebody else explain what the cracks that

1 Chris pointed out may be?

2 MS. STAFFORD: It is representative of
3 stone, of the carving out of stone, foundational
4 stones, foundational documents.

5 CHAIR VAN ALFEN: All right. Thank
6 you very much. John Saunders, if you would,
7 please.

8 MEMBER SAUNDERS: Thank you, Peter.
9 John Saunders. On the obverse between 1 and 1A I
10 like 1A better, but again, I think this should be
11 on the reverse of the coin. I think it would be
12 my first choice for the reverse. I just don't
13 see that as an obverse of a coin. Maybe I'm too
14 much of a traditionalist.

15 I like 02 a lot. I liked it earlier.
16 I still do. I like 03 a little bit. It's a
17 little stark expression on her face, but that may
18 be okay here. I like 2 better and 04, I'm going
19 to give it some points, but again, I think it may
20 be going a little bit too far too fast for people
21 understanding like what the hell are you guys
22 doing here putting this on to the Constitution?

23 In the reverses, the Capitol is okay,
24 but I don't particularly like it. I like the oak
25 tree. It's probably my first choice. I'm not

1 quite sure the kind of puffy groups of leaves
2 that are shown there are really what an oak tree
3 looks like. I suggest the Mint look at some oak
4 trees and make some minor modifications to the
5 leaf clusters there.

6 03 I think is very innovative, but I
7 think it barely works on paper. I don't think it
8 would work on a coin and again, I don't think
9 looks anything like an oak tree. I think it
10 looks more like an aspen or something like that,
11 looking at the bottom. So I don't see it working
12 here, but it's an interesting design.

13 The hands raised, I like. The U.S.
14 Constitution with the tree there. As I said
15 earlier, I like the concept, but this looks like
16 a tree that the leaves have been blown off would
17 be more than a sapling. I just don't get the
18 idea that it's a sapling. So I'm not going to
19 give it much trouble, much voting.

20 06, same comment as I had before. 07,
21 I like. I wouldn't mind doing a series with this
22 -- if we don't do it for the platinum, doing this
23 reverse design for the two quarters. 08 is okay.
24 09, hey, I didn't know about George Washington's
25 chair before I came here. It's a good thing

1 about being in this, you learn some things that
2 are very interesting, but I think if I don't get
3 it, the general public is not going to get it at
4 all.

5 10, I like everything except it's the
6 flag. I mean if it had a writing, the
7 Constitution, or had the handwriting of the
8 Constitution -- it also looks like it's cutting
9 through something as opposed to writing and
10 making it that way. So I don't like the way the
11 flag is done there at all. But again, the hand
12 and the design of the coin, if it was writing the
13 Constitution, it says We the People or something
14 like that there, it would be great. 11 is just
15 fine if we don't use that for the other quarter.

16 12 is kind of okay, but I think it's
17 not going to be very standout-y, -outish, if it's
18 a coin. I don't think it translates into the
19 coin format particularly well. Again for the
20 reverse, I would vote for the obverse 1A if we
21 don't use the one we considered for platinum, my
22 two choices there.

23 CHAIR VAN ALFEN: Mike Moran, if you
24 would, please.

25 MEMBER MORAN: Thank you, Peter. This

1 is Mike Moran. I'm going to make a pitch for a
2 write in from the obverse 01 from the Declaration
3 of Independence as an obverse for this one. I
4 think it's appropriate because the Constitution
5 is a living document. We're still working on it
6 and this certainly describes it very aptly.

7 I do like obverse 1 from the package.
8 I'll give it some votes. And I like obverse 2.
9 Let me go back to 1 for one thing that troubles
10 me there. It's the placement of the mottos. I
11 think In God We Trust should be in the arc across
12 the top and Liberty's building on the One From
13 Many, E Pluribus Unum, and that is the foundation
14 on which she is building. I think that says it
15 better than the way the models are arranged now.
16 If we were to choose that, I would certainly make
17 a motion to flip those.

18 And on 2, let's look at 2. I like
19 that one, too. It's traditional and it has a
20 certain appeal to me, but I really do like one
21 from the Declaration of Independence probably
22 best of all.

23 Moving to the reverse, number 2, which
24 is the oak tree, is my first choice. The second
25 choice is number 7. I can live with that.

1 Certainly it's bold. You could be able to see it
2 on a quarter and there's one message we want to
3 convey out of all of this it's We the People. So
4 that one will get votes from me as well.

5 I like number 9 with the rising sun on
6 the chair back. It grows on me. Maybe it will
7 make somebody look and learn a little bit about
8 our history. I get it. Leave it alone. I'll
9 give it some votes and that's it. So that
10 concludes my choice on those.

11 CHAIR VAN ALFEN: Thanks very much.
12 Donald Scarinci.

13 MEMBER SCARINCI: This is one of the
14 reasons this meeting had to be in person. This
15 is a very, very complex portfolio in totality.
16 Obverse, so could I possibly see the pairing, the
17 slide again?

18 I love -- you know, I -- Kellen, you
19 took 03 from oblivion for me because I wasn't
20 really considering it. I really like 04. I like
21 -- you know, and I kind of paired 04 with 08. Is
22 that in the pairings? No. What did you pair 04
23 with? Yes, I don't like 02. I don't care for 02
24 and so I think -- I think, you know, it's kind of
25 -- I see the merits of 01A. 01 I discard because

1 of what's going on with her head. I just don't -
2 - I just think it's too hideous what it is. 01
3 is a better version of it and so I think in the
4 obverse it's 01, 03, 04.

5 In the reverse, I have to say this.
6 I didn't say it last time because nobody
7 expressed an interest in the coin, but I would be
8 a little concerned about 03, reverse 03. This is
9 again, Emily Damstra did a couple of coins, a
10 series of coins for the Royal Canadian Mint with
11 exactly this perspective on trees. And one of
12 those coins actually won a COTY award. So I'm a
13 little concerned about that. And this is really
14 spot on with her design of the Canadian coin.

15 I do like -- I think 08, if we don't
16 use 01 on the obverse, then I think 08 is
17 probably the most telling and I kind of like the
18 pairing of 04 and 08. I kind of like that. But
19 08 would also go with 03 and I think Kellen's got
20 me thinking about 03. And the only reason 01 and
21 01A are not -- I'm not running to those, is again
22 because visually I think John said it that you
23 kind of want to see -- America's used to seeing
24 more to it on the obverse of a coin and this
25 would be like okay, what's the obverse and what's

1 the reverse? Not that it matters, right, but
2 it's an expectation. We're shattering
3 expectations with this entire portfolio.

4 CHAIR VAN ALFEN: All right, Donald,
5 thank you very much. Art Bernstein, if you
6 would, please.

7 MEMBER BERNSTEIN: This is Arthur
8 Bernstein. With regard to the obverses.
9 Although Mike Moran and I support different NBA
10 teams, I find myself agreeing with him completely
11 with regard to obverse 1A as a good design. But
12 going back to the previous design we saw with the
13 carving situation, I think that would also be a
14 good design for this particular quarter. I also
15 agreed with his suggestion about switching the
16 phrasing from top to bottom. He also had kind
17 words to say about design 2. I liked that as
18 well. I appreciated the look of Liberty walking
19 forward. I liked her good posture as she's
20 marching forward and that she was holding the
21 document in her hand.

22 With regard to reverses, I think with
23 reverse 1 with the Capitol Building,
24 notwithstanding the three stars of David, I don't
25 think we should be representing one particular

1 building of one branch of government. I think it
2 would be a mistake to have the Capitol although
3 the others are represented by the stars.

4 And then going a little further on in
5 the reverse choices, Mr. Chairman, I wanted to
6 make a comment about something you said when we
7 were discussing the last series of designs about
8 Independence Hall. You wondered if people would
9 know what it was or what its significance was. I
10 have to tell you, share a personal story. The
11 last time I was in Philadelphia was with this
12 committee when we toured the Mint itself and we
13 had some free time and I was able to tour
14 Independence Hall. And I have to say for me it
15 was a religious experience. I felt -- I trembled
16 as I stood inside that building and felt what had
17 happened there. And frankly, if people don't
18 know what occurred there, they need to know that
19 and so I would not shy away from the design
20 featuring the Independence Hall building, nor
21 would I shy away from the design -- I saw George
22 Washington's chair up there and I heard the story
23 from the Park Ranger and it brought tears to my
24 eyes. And I would like us to give some
25 consideration to number 9 as well as to number

1 11. Thank you.

2 CHAIR VAN ALFEN: All right, Art,
3 thank you very much. And thank you also for that
4 comment. Jeanne Stevens-Sollman, if you would,
5 please.

6 MEMBER STEVENS-SOLLMAN: Thank you,
7 Mr. Chairman. This is Jeanne Stevens-Sollman.
8 Again, this is an amazing portfolio and as I go
9 through our history which I think the public is
10 needing to know, I think we need to put a lot of
11 information on the coins, but make it simple.
12 And one of the things I enjoy very much doing
13 when I'm out shopping and making cash and
14 collecting coins and so forth, I always open my
15 hand and say to the cashier do you see this coin?
16 Do you know what this means? And I feel like I'm
17 reaching out to the general public who knows
18 nothing about the coins in their pocket. So this
19 is a great opportunity to help young folks
20 understand what our history is about.

21 On that, I would like to talk about
22 obverse number 2 for the Constitution. Yes. I
23 like this very much because it's just simple and
24 strong and she is walking forward with the torch.
25 She has her information -- the Constitution in

1 her hand. And I think this would pair very well
2 with the reverse number 4 which is a little more
3 contemporary, but I think it's a strong piece and
4 very understandable. So those are my two
5 choices. I think my colleagues have spoken very
6 nicely about everything else. So thank you very
7 much, Mr. Chairman.

8 CHAIR VAN ALFEN: Thank you, Sam
9 Gelberd, if you wouldn't mind.

10 MEMBER GELBERD: Thank you, Peter.
11 This is Sam Gelberd. To echo what a lot of
12 people have already said about the obverses, my
13 preference is for obverse number 02. It ties in
14 with my preference for the Declaration quarter.
15 I think it's a great metaphor for the Age of
16 Enlightenment. Showing Liberty striding to the
17 right holding a torch, I like that the date is
18 not -- the dates are not right next to each
19 other, actually using Liberty herself as the
20 delimiter actually works very well, great use of
21 all the space, aesthetically love it that she is
22 holding the document in her hand. It works very
23 well. Great torch as well.

24 For the reverses, I have to go to
25 reverse 9 ultimately. I think it is a great

1 story. As I said before in our previous
2 meetings, as a teacher, a history teacher, I
3 think it is a wonderfully teachable moment for a
4 lot of students. It's a great optimistic image
5 with the rising sun on President Washington's
6 chair, not President at that time, of course, so
7 General. But still, it works very, very well. I
8 like it. The public may not latch on to it as
9 well as they might with reverses 01A or reverse
10 07. Reverse 12 I think would also be very
11 popular with the public.

12 As a close second, I do like reverse
13 2, even though it does appear, initially it
14 appeared somewhat juvenile to me, but I just like
15 the overall layout and I do think it works. I
16 think it is an aesthetically-pleasing design. It
17 does fill the entire space, but it does work from
18 an artistic standpoint and again, having We the
19 People, I think it's a phrase that works better
20 on the reverse of the quarter. I like that
21 imagery that speak more in a metaphor for the
22 obverse. So having We the People on the reverse,
23 I think works a little bit better for this
24 series. That's all I needed to add, Peter.

25 CHAIR VAN ALFEN: Sam, thank you very

1 much. Annelisa, if you would, please.

2 MEMBER PURDIE: Thank you, Mr.
3 Chairman. This is Annelisa Purdie. Of all of
4 the portfolios we are looking at this was the one
5 that I was the most lukewarm about. I found
6 myself liking elements of the coins versus the
7 designs overall, but there were a few that stood
8 out very well. I know there were a lot of votes
9 for obverse number 2. She's walking. That's
10 good. The expression on her face is a little
11 inscrutable and again, it's a little more
12 Athena/Hestia versus Lady Liberty. That's what I
13 saw and I kept coming back to this design over
14 and over again. But I do think that's something
15 that would be appealing overall to the public.

16 For design number 3, I love the fact
17 that she's looking directly to the viewer. This
18 is something that when turning the coin over in
19 one's hands could also be very appealing. And
20 she's left handed. Yay. But I like the fact
21 that she's emphasizing the seriousness of her
22 expression, the We the People which is an
23 integral part of the Constitution.

24 For number 4, I noticed that the
25 advice was taken about taking We the People out

1 of her hair which was a point of contention last
2 time. I think this is a very dynamic design. My
3 only concern is that the flame does seem a bit
4 more papier-mache than an actual flame itself and
5 I do think that there needs to be some element
6 that emphasizes the Constitution itself. It
7 doesn't necessarily scream Constitution in terms
8 of reference to me, but I love this design. I
9 think it was very well rendered.

10 For the reverses, I did like reverse
11 1. I think that the statement Towards A More
12 Perfect Union fits well in terms of continuity
13 with We the People in terms of flipping it over.
14 I think this is done very beautifully and it's a
15 constant reminder of what we're striving for.

16 Number 3, that is some beautiful
17 shading on this design. I'm not sure how well
18 this would work on the quarter because of its
19 size and because of the light, considering
20 similar designs that have been done with trees
21 from this perspective. There's a potential for
22 the light coming through the treetops to be
23 misconstrued as shadow somewhat. I love the
24 perspective. It gives the sense of one laying
25 down on the ground and looking upward, but again

1 not sure how this would work in actual
2 application. But the shading itself is
3 beautiful.

4 For number 5, reverse 5, again, it's
5 the issue with the sun. I love the arch of the
6 tree, but the design of the sun still doesn't
7 match the overall design of the coin and the sun
8 rays look interestingly enough like stripes on
9 the American flag. I'm not sure if I'm the only
10 one who saw that, but that also is something that
11 could be adjusted where the sun could be
12 adjusted.

13 And again number 7, still this is my
14 favorite of the reverses. It works. It's
15 serviceable. It's beautifully done and sometimes
16 the point does need to be hammered across, We the
17 People, in order to get it to stick. But that
18 was the one that I liked much more so than
19 reverse 12 which same message, but again,
20 execution with all the negative space. I'm not
21 sure how that would work. And that's all for me.
22 Thank you very much.

23 CHAIR VAN ALFEN: Annelisa, thank you
24 very much. For my comments, I have to admit that
25 I share some of the same concerns that John

1 Saunders has with the obverse number 1 and 1A
2 which also shares some similarities with the
3 Declaration of Independence in obverse 1. And
4 there's something about this design that I find
5 very heavy and very difficult to put my finger on
6 exactly what it is. It is to some degree
7 reminiscent of the seated Liberties and seated
8 Britannia-type coinages from the 19th century
9 which I frankly don't think work particularly
10 well as obverse designs.

11 So in this sense, I do share the
12 concern that John Saunders has that perhaps this
13 would work better as a reverse than an obverse
14 design. That said, again, I am very concerned
15 when looking through these portfolios of trying
16 to find a way to illustrate the progression,
17 chronological progression, of the inflection
18 points, starting with the Declaration, living
19 through in 1776, working through the
20 Constitution, 1782 and on to the other inflection
21 points that we'll be looking at this afternoon.
22 And that said, I think that the pairing of
23 obverse 2 in this portfolio with the similar
24 obverse in the Declaration of Independence
25 portfolio that we looked at earlier works well

1 since this depiction of Liberty is quite
2 classical and I think in some ways represents
3 that earlier period. So this is by far my
4 favorite obverse.

5 For the reverse, I am very much drawn
6 to the design of number 9, the chair that we have
7 talked about. I find this to be an amazingly
8 beautiful design. The question, of course, that
9 I have here is just how the public would react to
10 this because it would be very difficult to know
11 immediately what this, this and this would
12 require a tremendous amount of explanation. But
13 as some of my committee members have pointed out,
14 perhaps this is the teachable moment that we are
15 looking for, whether it is a cashier at the
16 grocery store or our child or others.

17 I also do like 7 quite a bit. This is
18 something which I found very attractive in the
19 platinum proof portfolio and I think it would
20 perhaps work well here, but I don't think it
21 would work as well as a pairing with the obverse
22 2. So my preference would obverse number 2 and
23 reverse 9, again, because this does -- seems to
24 represent the chronological progression that I
25 feel is important that we find a way to express

1 in these portfolios, even if there are some
2 reservations about how this would be interpreted,
3 this reverse.

4 All right, so that said I will once
5 again ask Mr. Hunt, if you're still with us, if
6 you have any observations or comments you'd like
7 to make at this time.

8 MR. HUNT: I am still here and I just
9 have one minor point and I think you touched upon
10 it as well and that there is some date confusion
11 here that the anniversary starts in 1776, the
12 Constitution is not in operation until 1789, and
13 that date doesn't appear on the coin anywhere.
14 Maybe that's because of the confusion updates,
15 but it's certainly a historical point to
16 consider. So that's really all I have to offer.
17 Thank you.

18 CHAIR VAN ALFEN: Thank you again, Mr.
19 Hunt.

20 Are there any other observations or
21 comments from the Mint staff at this time? All
22 right, well, hearing none, then the committee
23 will now score the obverse and reverse candidate
24 designs for the 2026 quarter commemorating the
25 U.S. Constitution. And since we are ahead of

1 schedule and will be going to lunch, I will ask
2 the members to please submit the scores to Greg
3 as you are on the way out the door. And again,
4 since we are ahead of schedule, I would suggest
5 that we return at 12:45 rather than 1:15 p.m. as
6 indicated in the agenda. So we will resume at
7 12:45 following lunch, at which point we will
8 hear the results of the scores.

9 (Whereupon, the above-entitled matter
10 went off the record at 11:50 a.m. and resumed at
11 12:45 p.m.)

12 CHAIR VAN ALFEN: All right, thank you
13 very much, Jen. We are back from lunch. I see
14 that we do have a quorum in the room. The first
15 item of business this afternoon is to ask Greg
16 Weinman to present the scores

17 MS. WARREN: Wait, hold on. Sidebar
18 needs to stop. Sorry.

19 CHAIR VAN ALFEN: Okay. The first
20 item of business in returning from lunch is to
21 ask Greg Weinman to present the scores from this
22 morning's session, that includes the 2026 through
23 2028 Platinum Proof coins and the 2026 quarters
24 commemorating the Declaration of Independence and
25 U.S. Constitution.

1 Of course, for the quarters anyway,
2 this is for discussion as we will be making final
3 recommendations tomorrow, but we can certainly
4 keep that notion open for the Platinum Proof as
5 we go forward in a few moments. So Greg, if you
6 would, please present the scores.

7 MR. WEINMAN: Can you hear me or do
8 you want me to use the microphone?

9 MS. WARREN: That sounds good.

10 MR. WEINMAN: Good? Okay, excellent.
11 Let's start with Platinum Proof. These might not
12 be as illuminating towards a clear direction as
13 you might like. Design 01-D-01 received -- I'm
14 sorry, this is out of a possible 30 points --
15 received 16 out of 30. 01-D-01A received 22
16 points making it one of a four-way tie for the
17 highest scoring point.

18 (Laughter.)

19 MR. WEINMAN: The 01-C-01 received,
20 also, 22 points. 01-B-01 received 19 points.
21 01-D -- I'm sorry, 02-D-01 received seven. 02-D-
22 01A received five points. 02-C-01 received four
23 points. 02-B-01 received two points.

24 Moving on to 03. 03-D-01 received 22
25 points. 03-C-01 received 22 points. 03-B-01

1 received 20 points, thus setting up a virtual
2 tie, if not a literal tie, between sets one and
3 three.

4 CHAIR VAN ALFEN: All right.

5 MR. WEINMAN: So, with that in mind,
6 why don't we move on to the Declaration of
7 Independence quarter.

8 MEMBER MORAN: I hope that goes
9 better.

10 MR. WEINMAN: Just tell me when you're
11 ready.

12 CHAIR VAN ALFEN: Yep, go ahead.

13 MR. WEINMAN: We'll start with the
14 obverses. Obverse 01 received eight -- remember,
15 again out of a possible 30 points. 01A received
16 seven. Obverse 02 received 22 points making it,
17 actually, the high scoring design among the
18 obverses. Obverse 03 received one point.
19 Obverse 04 received 15 points. Obverse 05
20 received five points. Obverse 05A received four
21 points. Obverse 06 received eight points, 06A
22 received four points. So, among the obverses,
23 it's obverse 02 that received the high scoring
24 with 22 out of 30 points.

25 Moving on to the reverses. Reverse 01

1 received three points. Reverse 02 received zero
2 points. Reverse 03 received ten points. Reverse
3 03A received 17 points. Reverse 04 received five
4 points. Reverse 04A received three points.
5 Reverse 05 received 14 points. Reverse 06
6 received six points. Reverse 06A received six
7 points. Reverse 07 received six points. Reverse
8 08 received 18 points. Reverse 08A received 15
9 points. Reverse 09 received 19 points. Reverse
10 10 received 20 points making it the high scoring
11 design reverse, if not by a lot. Reverse 11
12 received three points. Reverse 12 received five
13 points. And reverse 12A received eight points.

14 CHAIR VAN ALFEN: Interesting.

15 MR. WEINMAN: Moving on to the
16 Constitution quarter. At least on the obverse,
17 there's a little more clarity here. Constitution
18 quarter obverse 01 received ten points, 01A
19 received nine points. Obverse 02 received 23
20 points making it the high scoring obverse design.
21 Obverse 03 received nine points. And obverse 04
22 received ten points.

23 Moving on to the reverses. Reverse 01
24 received nine points. Reverse 01A received six
25 points. Reverse 02 received 14 points. Reverse

1 03 received ten points. Reverse 04 received nine
2 points. Reverse 05 received five points.
3 Reverse 06 received two points. Reverse 07
4 received 18 points making it tied for the high
5 scoring reverse design, with 18 points. Reverse
6 08 received two points. Reverse 09 also received
7 18 points. Reverse 10 received seven points.
8 Reverse 11 received 12 points. And reverse 12
9 received six points.

10 CHAIR VAN ALFEN: All right, Greg,
11 thank you very much, I think.

12 (Laughter.)

13 MR. WEINMAN: Glad to clarify things
14 for you.

15 CHAIR VAN ALFEN: Indeed. All right,
16 I think it's best that we first discuss the 2026
17 through 2028 Platinum Proof coins, now that we
18 have the scores, and set aside the quarters for
19 the moment.

20 So we could possibly make a
21 recommendation at this time, as John suggested we
22 do earlier this morning. And I would certainly
23 be open to that, I don't think we necessarily
24 need a motion to do so. Since, again, I would be
25 perfectly happy to try to come to a

1 recommendation for the 2026 Declaration of
2 Independence reverse -- or obverse design for the
3 Platinum Proof.

4 Again, we are asked -- we've been
5 asked if we could make a recommendation for that
6 2026 coin alone, although if we could perhaps
7 make a recommendation for an entire set, that
8 would be good as well. So with that in mind, I
9 would like to just open the table for any
10 comments at this time. John.

11 MEMBER SAUNDERS: Hi, John Saunders
12 here. I think on the Platinum Proofs that we
13 kind of got a tie between the first series and
14 the last series, but the last series was also
15 scored high in the quarters. So I would favor
16 adopting the first coin of the first series as a
17 solid recommendation, with the idea that we would
18 go forward and do the second two in the series,
19 maybe with some minor tweaks for it.

20 I'd also suggest that we put a couple
21 of rays on the first coin for the sun to make it
22 consistent with the suns that come after it, and
23 that we leave the Series 03 for the quarters.

24 CHAIR VAN ALFEN: Okay, so your
25 recommendation then would be that we adopt Set

1 One with some modifications, is that correct?

2 MEMBER SAUNDERS: Yes.

3 CHAIR VAN ALFEN: Okay, thank you.

4 Mike, I think your hand was raised.

5 MEMBER MORAN: This is Mike Moran,
6 John took a lot out of what I wanted to say. I
7 like the series -- the first one Series One. I
8 feel like that there were a lot -- while there
9 was -- the concept for the following years '27
10 and '28 within the first series was favorably
11 received by the Committee in general, it was only
12 lukewarm and there were criticisms of the
13 preparation of the trees, of the child in the
14 third. I think we should stick to just 2026 with
15 the first image and leave the rest of it alone,
16 and let the rest of it flow as we go forward
17 through the years.

18 CHAIR VAN ALFEN: All right, Mike,
19 thank you very much. So from my understanding,
20 both Mike and John then would support adopting
21 Set One, although with a proviso that we could
22 delay conversation for the 2027 and 2028 design
23 candidates for a later date, so we would then be
24 recommending -- Jeanne, I see your hand is up.

25 MEMBER STEVENS-SOLLMAN: Yes. If we

1 accept Set One and we accept our -- you know, the
2 first one of Set One -- this is Jeanne Stevens-
3 Sollman speaking. I would like to be able to
4 keep most of the design of Set One number 02 and
5 03, because that's what we're voting for, with
6 just some, you know, adaptation to what we spoke
7 about the sun. You know. I think that's the
8 most, I think for me, that we need mostly to
9 change, or to enhance, to match the sun of number
10 01. And if we can do that, if that's what we can
11 do, I'm in favor of that. Thank you.

12 MS. STAFFORD: If I may -- sorry. Dr.
13 Capozzola, you go --

14 MEMBER CAPOZZOLA: No, go ahead.

15 MS. STAFFORD: No, please, you.

16 MEMBER CAPOZZOLA: Okay. It's really
17 -- this is Chris Capozzola. Here we go. Chris
18 Capozzola here, I don't know if there's a motion
19 on the table at the time --

20 CHAIR VAN ALFEN: No.

21 MEMBER CAPOZZOLA: Okay. But I just
22 want to clarify, if we're talking about Set One,
23 are we talking about D-01A which was the higher
24 vote-getter and which many people spoke in favor
25 of. But once there is a motion, I would want the

1 motion to include that in particular.

2 And I think I can agree with Jeanne
3 that I am, personally, ready to mark the whole
4 set as reviewed and communicate our thoughts
5 about 2027 and 2028, but if the sense of the
6 Committee is that we want to review each of these
7 independently, I defer to them.

8 CHAIR VAN ALFEN: Art.

9 MEMBER BERNSTEIN: I would just like
10 to associate myself with Professor Capozzola's
11 remarks. I'm prepared to vote for the whole set
12 but, in the interest of making everyone happy, if
13 we want to do it in that slightly bifurcated way,
14 that's okay with me as well.

15 CHAIR VAN ALFEN: Okay, any other --
16 Kellen, yes, your hand is raised.

17 MEMBER HOARD: At this point -- it
18 might have already kind of been said but I was
19 going to raise the point that, it seems like this
20 is a pretty -- there are a lot of pieces to this
21 motion that is, you know, either the full set or
22 part of it.

23 If we are doing one of the designs and
24 it has in the motion, you know, extra rays for
25 the sun and a revise the thing within the thing,

1 to me it seems like there's a -- and in addition,
2 where there's a unique case where there's designs
3 in the set which are in other portfolios as well,
4 to me it just makes sense to consider it with
5 everything else at the end tomorrow, when we've
6 actually had a chance to look through everything
7 comprehensively. And then we can get to the
8 granular details based on our further
9 discussions.

10 I have no strong feelings either way,
11 I can vote on it now. But it just seems like
12 there's so many moving parts, it might make more
13 sense to just do it all as one thing.

14 CHAIR VAN ALFEN: All right, thank you
15 very much, Kellen, for that. Yeah?

16 MS. STAFFORD: So the chief engraver
17 and I were speaking over the break, and this
18 Committee's observations about the sun, about the
19 tree, we could not agree with more. And so, is
20 it possible for the chief engraver to give some
21 initial thoughts so that the Committee could
22 understand when the changes if this should be
23 the direction, the approach he would use to
24 stylistically ensure that they work across. Is
25 that all right, Joe?

1 (Simultaneous speaking.)

2 CHAIR VAN ALFEN: Sure, thank you.
3 Joe, please.

4 MR. MENNA: Thank you, April. This is
5 Joseph Menna. In advance of any further
6 consideration of the set, thinking that number 01
7 works beautifully even with no rays on top,
8 because that negative space helps the quill to
9 serve as a framing element. And it's really
10 important.

11 Now -- so the artist worked really
12 hard to repeat the motif of the sun in the second
13 design. In doing so, keeping -- in order to keep
14 the rays on the bottom consistent with the rays
15 in the cloud coincident with the rays on the
16 first coin, making the entire thing a single
17 device at the risk of looking like a flag from
18 World War II. You know, the rising sun flag,
19 frankly.

20 And so, the artist decided to instead
21 use raised scribes to indicate the rays of the
22 sun. That could be remedied in a way where it
23 could be more consistent with the first version,
24 the sun would be more -- could be more solid
25 indicated with different levels of relief and

1 whatever, or texture.

2 So, there's that. The tree that was
3 brought up as a concern, would recommend for
4 future consideration removing a lot of the
5 branches from the tree in the second -- it's
6 growing, it's a growing tree. You know. I just
7 planted 30 trees in the past two years, I kind of
8 know how this works. And even if they reach
9 their full height, there's a lot of branches
10 along the trunk that are still developing. And
11 that would make it look less like version 03 got
12 hit by a windstorm and became version 02, which I
13 think was commented on.

14 And then, again, also the comments
15 about the child on number 03. Those could very
16 easily be -- just saying, and all of your
17 concerns, we are -- we're thinking in real-time
18 when the Committee speaks about potential
19 remedies or accommodations. Just -- that's for
20 your consideration. Thank you.

21 CHAIR VAN ALFEN: All right, Joe,
22 thank you very much. Are there any other
23 comments before we entertain a motion or two?

24 All right. John.

25 MEMBER SAUNDERS: John Saunders again.

1 On the right is -- I agree that there's some
2 value to having consistency. You know. You can
3 have a different proposal than I do, because I
4 like the rays on the latter two, so I would -- if
5 you wanted to be consistent to have a couple rays
6 on the first one just going up as opposed to --
7 you know, obviously it can't go with the clouds.
8 But I'm just wondering what the rest of the
9 Committee thinks, whether we should go with no
10 rays or all rays?

11 CHAIR VAN ALFEN: Jeanne.

12 MEMBER STEVENS-SOLLMAN: Okay, this is
13 exciting. Jeanne Stevens-Sollman speaking.
14 Number 01 is fine, we can just leave that one
15 alone, it's great, and it has been all morning
16 long. So -- but number -- the next one, the
17 second one, 2027. I agree and I thank Joe for
18 his comments, but if we just take that linea
19 raise and it making them flatter or, you know,
20 make them wider next to the sun as some of the
21 rays are in some of the latter suns, where we
22 could have more of a star burst or something,
23 then I think it would complement number 01. So
24 that's my biggest thing, to get rid of these
25 simplistic second grade sun rays. Thank you.

1 CHAIR VAN ALFEN: Jeanne, thank you
2 very much. I believe Mike had his hand raised,
3 so.

4 MEMBER MORAN: Yeah. I'm going to
5 make a motion, we need to get this closed. I
6 move that we recommend -- this is Mike Moran, I
7 move that we recommend Design One for 2026 and
8 that we express a preference to the mint for the
9 designs 01 in 2027 and 2028 subject to their
10 modification.

11 MEMBER STEVENS-SOLLMAN: I second.

12 CHAIR VAN ALFEN: All right, thank you
13 very much. Two seconds, let me try to get caught
14 up here on my notes. Thank you. All right,
15 discussion. Chris, I believe you -- yeah.

16 MEMBER CAPOZZOLA: Chris Capozzola,
17 just a friendly amendment to clarify that the
18 number 01, we are referring to 01-D-01A.

19 MEMBER MORAN: Accepted.

20 MEMBER CAPOZZOLA: Thank you.

21 CHAIR VAN ALFEN: All right, thank you
22 very much. So we have a motion on the table
23 then, to recommend for the -- or recommend that
24 obverse D-01A be recommended for 2026, and that
25 for 2027 and 2028 we indicate a preference for

1 these designs in Set One subject to future
2 modification, which we do not necessarily have to
3 discuss at this point but we can discuss in later
4 years. Is that correct?

5 MEMBER STEVENS-SOLLMAN: Yes.

6 MEMBER MORAN: Yes.

7 MEMBER STEVENS-SOLLMAN: Thank you.

8 CHAIR VAN ALFEN: John, further
9 discussion?

10 MEMBER SAUNDERS: Well, I didn't have
11 a question, just wanted to make a comment. If --
12 since the area I collect -- I wanted more
13 valuable coins, it's the fiftieth anniversary of
14 Leopold coming to power. And there's three
15 versions, depending on when they were made, and
16 they vary in price from a few thousands of
17 dollars to tens of thousands of dollars, and one
18 that's unique, it probably would bring a half
19 million or more if it was sold. And it's all
20 about how many rays is the sun. So future
21 numismatists --

22 CHAIR VAN ALFEN: Yes, exactly.
23 Future collectors, take note.

24 MEMBER SAUNDERS: You know, if you
25 want to make varieties that really -- things

1 change a little bit on a couple of different dies
2 for the coin, you could really come up with
3 something.

4 CHAIR VAN ALFEN: All right, any other
5 discussion on this motion?

6 All right, hearing none, let us vote.
7 All those in favor of this motion, please signify
8 by saying aye or raising your hand.

9 (Chorus of aye.)

10 CHAIR VAN ALFEN: Any opposed?

11 All right, well, the motion carries.
12 One down.

13 (Laughter.)

14 CHAIR VAN ALFEN: Yes. Okay, let us
15 continue then with some discussion for the 2026
16 quarter commemorating the Declaration of
17 Independence. And simultaneously, let's also
18 consider the quarter for 2026 commemorating the
19 U.S. Constitution. And again, I do want to
20 remind the members that it is tomorrow that we
21 are hoping to make the recommendation, not today.
22 So at the moment we will just entertain some
23 discussion, before moving on to the other
24 portfolios that we have to review this afternoon.
25 So are there any comments then on

1 these two portfolios? Mike.

2 MEMBER MORAN: Thank you, Peter. This
3 is Mike Moran, I happen to like the concept of
4 the two liberties that got the most votes for the
5 obverse of the Constitution and the Declaration.
6 Being 02 on the Declaration and 02 again on the
7 Constitution. I think we ought to leave well
8 enough alone and focus on the reverse in terms of
9 additional discussion.

10 CHAIR VAN ALFEN: Thank you very much.
11 Any -- Kellen, yes, I see your hand is raised.

12 MEMBER HOARD: Yeah, I have almost the
13 exact opposite opinion of Mike, respectfully. I
14 think, you know, for the --

15 (Laughter.)

16 MEMBER HOARD: You know, part of, I
17 think, the tricky is that the liberties, which
18 currently have the highest designs for both, are
19 very much a collector's -- an American
20 collector's choice of liberty. They're very
21 classical designs, they're in old garb, they have
22 old head gear, they have these, you know, kind of
23 old, you know, torches and magic that they're
24 wielding.

25 Like, it -- they are not designs which

1 I think are relatable to the modern public as
2 depictions of liberty, as depictions of the
3 Declaration or of the Constitution, are
4 appropriate for quarter size. I think we're
5 thinking more as collectors than as members of
6 the public seeking to understand thematic
7 designs.

8 And what I read from the themes that
9 the workgroup came up with, and that the experts
10 came up with, is that we're looking for a
11 moderate interpretation of liberty -- you know,
12 maybe with some, you know, classical elements,
13 but actually what does liberty look like today
14 250 years on, as it represents these historical
15 events.

16 So I really find myself actually quite
17 drawn away from those designs because I simply
18 don't feel that -- you know, the students who are
19 going to be looking at these, or the members of
20 the public who are going to be using them, are
21 going to understand what they represent or what
22 they mean in a 2026 context. These are an 1800s
23 context that we're looking back to in terms of
24 visual array and art style.

25 So I would -- I think that we actually

1 should spend some more time talking about the
2 obverses here and figure out what's going to be
3 compelling, what are they going to like, what are
4 they going to use, beyond what are they going to
5 collect. Thank you.

6 CHAIR VAN ALFEN: Kellen, thank you
7 very much. Sam, I see your hand is raised.

8 MEMBER GELBERD: Hi, Peter. This is
9 Sam Gelberd, I just want to say, I do think there
10 is a good compromise with these two designs,
11 between the classic -- you know, with the images
12 of Liberty. But I do think it is an updated
13 version when you consider the font or the type
14 style of the dates and the motto, in God we
15 trust. And I think that is enough to help the
16 public latch onto it and I think they'd be
17 receptive to it.

18 And truth be told, I think it's more
19 of coin collectors or numismatists that are
20 probably spending more coins than the general
21 public that -- I mean, the quarter, of course, is
22 a very popular, widely used denomination. But I
23 think it might actually serve to really get
24 people more into the hobby a little bit, I think
25 we have a great opportunity here by reintroducing

1 classical designs like this.

2 So I understand what Kellen was
3 saying, but I do think there's enough
4 modernization with the font and type style. E
5 pluribus unum is also a bit more modern, but -- I
6 think it works. I just had to disagree with my
7 esteemed colleague, Mr. Hoard.

8 CHAIR VAN ALFEN: All right, thank you
9 very much, Sam. Any other comments on these
10 portfolios? Jeanne, your hand is raised.

11 MEMBER STEVENS-SOLLMAN: Is the --
12 well, okay, I'll try --

13 (Simultaneous speaking.)

14 CHAIR VAN ALFEN: Jeanne, there's a
15 microphone coming your way.

16 MEMBER STEVENS-SOLLMAN: Okay, thank
17 you. Jeanne Stevens-Sollman here, I think,
18 Kellen, if I can address your concerns. If we
19 made number 01A to be more modern, then I think
20 her dress -- and this really bothers me, I didn't
21 say anything this morning -- but truly, how many
22 Liberty women-type people are going to be laying
23 bricks with a dress on.

24 This -- if you want to make this
25 contemporary, let's put her in overalls. You

1 know. Make it really special so that young
2 people will identify with this piece. They're
3 not going to think that a construction worker,
4 whatever she's constructing, is going to be
5 dressed like this. This is troublesome to me,
6 and why I didn't say anything earlier. Thank
7 you.

8 CHAIR VAN ALFEN: Thank you, Jeanne.
9 Any other comments? Oh, Kellen, yes.

10 MEMBER HOARD: Yeah, I don't even need
11 to make this, you know, a two-sided thing.
12 Again, with all due respect to Sam and Jeanne, I
13 think this is exactly the mind set as we say,
14 we're going to recognize it's a modern coin
15 because the typeface is modern. This is not
16 thinking through how the public is engaging with,
17 with their coins.

18 You know, when you see the, you know,
19 the CNN headline, or whatever, saying, hey, you
20 know, this is -- every coin is different now.
21 Surprise. You know, it's not going to be about
22 the typeface as much as it's going to be about
23 who is this, you know, sorceress on the coin.
24 You know, and similar things with, with, you
25 know, even clothing.

1 Which I think, actually, 1A was one of
2 the higher scoring ones. But, you know, this is,
3 these are minor details relative to who is
4 actually the person that is now in George
5 Washington's place? And is it clear who they are
6 and how they're connected to the theme, which is
7 going to be what people are looking at. So, a
8 very broad element.

9 So, you know, again, we can talk more
10 about this. But I think, you know, when we get
11 sober it will be, well, how is the public going
12 to take this at first glance, in the news
13 headlines, when they're looking at these coins?

14 That's all I have to say. Thank you.

15 CHAIR VAN ALFEN: Yeah, John, your
16 hand is raised.

17 MEMBER SAUNDERS: John Saunders. I
18 actually have a motion that we, that we -- And
19 I'm following Mike. He followed me last time,
20 but I agree, despite what Kellen said, that my
21 motion is that we adopt the two Liberties, as
22 Mike had said, for the obverse design, but that
23 we re-score the reverse for two reasons.

24 One, we add the two, first two obverse
25 designs as possible reverse designs for the

1 scoring.

2 And, secondly, we now know that the
3 R05 excuse me, R07 is not going to be on the
4 platinum, so it might change people's opinions.

5 So, I move we vote on the obverse
6 design and we re-score the reverse.

7 CHAIR VAN ALFEN: I would prefer that
8 we wait until tomorrow to make motions on the
9 obverse and reverse designs for the quarter
10 simply because I think it would be better for us
11 and more beneficial to be able to see all of the
12 quarters together, and to be thinking about the
13 way that these five inflection point quarters'
14 obverse and reverse designs work together as a
15 group.

16 Which, if we were to make a decision
17 for recommendation at this point, might hinder
18 our ability to do that tomorrow.

19 So, if you're willing to wait until
20 tomorrow to

21 MEMBER SAUNDERS: Sure.

22 CHAIR VAN ALFEN: -- make a similar
23 motion, I'd certainly prefer to do that.

24 So, thank you very much.

25 Any? Yeah, yeah, Mike, please.

1 MEMBER MORAN: Thank you, Peter. This
2 is Mike Moran.

3 I think we do have a sense of this
4 committee as to where the majority of us are on
5 these two obverses. I think we really ought to
6 discuss the reverses a little bit.

7 And I'll start it by talking about the
8 chair in the Constitution.

9 When I saw this back in July, or
10 whenever it first came up, I thought, nope, not
11 going to work. Not going to work.

12 And the more I thought about it, it is
13 consistently growing on me. I think you'd be
14 surprised how many people do know this story.
15 And it's a good design. It's pleasing to look
16 at. It will show up well on a quarter.

17 And I don't know why, other than just
18 because, I like it.

19 And the other one I want to go back to
20 is the Fugio cent. Again, I think this is on
21 the, really, I think that's in the Declaration of
22 Independence, or is it the -- Okay.

23 How many points? Twenty. Not bad.
24 I'll leave it at that.

25 CHAIR VAN ALFEN: Thank you, Mike.

1 Any other comments?

2 All right. That said, I think we
3 should move on to our next portfolio.

4 We will now consider the obverse and
5 reverse kind of designs for the 2026 quarter,
6 Number 3, abolitionism, which April Stafford and
7 Russ Evans will now present.

8 So, April, if you would, please.

9 MS. STAFFORD: Yes. Thank you so
10 much.

11 If it's all right, I'll give a brief
12 introduction to the final three
13 Semiquincentennial quarters. This is the first
14 time the committee is seeing these designs.

15 We now turn to the final three
16 Semiquincentennial quarters representing
17 inflection points in our nation's history. While
18 the first two quarters examine the establishment
19 of our founding principles, the Abolitionism,
20 Suffrage, and Civil Rights quarters explore how
21 these principles were revisited, reasserted, and
22 reaffirmed in a way that expanded liberty in
23 America, and collectively moved us forward as a
24 country.

25 As a reminder, in following the design

1 process approved by the Secretary of the Treasury
2 in October of 2022, the Mint engaged with a team
3 of federal advisors and solicited feedback from
4 the public regarding themes and concepts for
5 these circulating coins.

6 Both the federal advisors and the
7 public expressed strong interest in seeing
8 depictions of liberty and historic figures,
9 outside of presidents, included on the coins.

10 Traditional depictions of Liberty are
11 featured on the quarters you have just reviewed.
12 Whereas, obverses for the next three quarters
13 comport with the recommendation that the Mint
14 include historic figures in this commemoration.

15 These depictions of historic Americans
16 are portraits of Liberty in action, engaged in
17 the process of realizing a more perfect Union.

18 The Abolitionism quarter obverse will
19 feature Frederick Douglass, a key leader in the
20 abolitionist movement and one of our nation's
21 most respected statesman. In a place where
22 presidents of the United States have
23 traditionally been featured, Douglass' inclusion
24 expands recognition of our country's significant
25 national political figures.

1 The Suffrage quarter presents Liberty
2 as a suffragist, looking beyond classical
3 representations and, instead, grounding Liberty
4 in a specific time and place in our nation's
5 history. Liberty personified as an American
6 woman fighting for the right to vote.

7 The Civil Rights quarter features 6-
8 year-old Ruby Bridges. Once a historic figure as
9 the first Black child to desegregate her all
10 White school, Ruby Bridges also represents the
11 Civil Rights Movement in America, the
12 perseverance of its champions, and the pursuit of
13 liberty and justice for all.

14 The featuring a child on a circulating
15 coin's obverse is unexpected. It will underscore
16 the weighty responsibility we have to future
17 generations. And though including a living
18 person on a coin is unconventional, doing so
19 emphasizes that our history is not so distant,
20 and that our past very clearly connects to our
21 present.

22 Taken together, the five quarters tell
23 the story of liberty in America, serve to
24 illustrate the expansion of our hard-earned
25 liberties, and exemplify what is required of its

1 people when we face great obstacles.

2 The common reverse -- the common
3 required obverse inscription, "E pluribus unum,"
4 features prominently in each design, challenging
5 the viewer to consider what "out of many, one"
6 means to Americans on the 250th Anniversary of
7 our founding.

8 Moving on to the Abolitionism quarter
9 candidate designs, some background on
10 abolitionism.

11 Abolitionism encapsulates the paradox
12 of America during slavery when a nation
13 proclaiming ideals of liberty, equality, and
14 justice for all, actively practiced the trade and
15 enslavement of people.

16 African Americans in colonial North
17 America, what would become the United States,
18 sowed seeds of the Abolitionism Movement by
19 fighting individual cases, rebelling through
20 sortings, or issuing pamphlets and petitions.

21 Calls for the end of slavery were also
22 notably made by the Quakers, who were among the
23 earliest to protest the slave trade in the United
24 States.

25 In 1833, a group of U.S. citizens met

1 in Pennsylvania and formed the American Anti-
2 Slavery Society. It was the same year that
3 Britain outlawed slavery, though the inhumane and
4 profitable legalized system of human bondage
5 continued in the United States.

6 During the Antebellum Period, an
7 interracial coalition of Abolitionists formed to
8 vigorously fight against slavery and demand that
9 the nation live up to its championed ideals of
10 liberty and freedom for all. Whether through
11 protests, the written word, oration, or public
12 gatherings, the Abolitionist Movement encompassed
13 the work of thousands of Americans whose efforts
14 to abolish slavery culminated in the ratification
15 of the 13th Amendment to the U.S. Constitution in
16 1865.

17 Some background on Frederick Douglass.

18 Born enslaved on the Eastern Shore of
19 Maryland in 1818, Frederick Douglass escaped to
20 freedom in 1838. He ultimately made his way to
21 Massachusetts, where in 1841 he delivered a
22 powerful speech before the American Anti-Slavery
23 Society, and was invited to serve as an agent.

24 He worked alongside William Lloyd
25 Garrison, working on The Liberator newspaper.

1 Douglass wrote and published his autobiography in
2 1845, which detailed his personal insight on the
3 brutality of slavery.

4 His work directly engaged audiences on
5 the question as to whether the nation was
6 fulfilling its stated ideals. He often delivered
7 public addresses, including the well-known speech
8 he delivered on July 4th, 1852, now known as
9 "What to the Slave is the Fourth of July?"

10 Even after the Emancipation
11 Proclamation and ratification of the 13th
12 Amendment brought an end to slavery in the
13 nation, Douglass continued to fight for social
14 reform. Through his fierce advocacy and his
15 powerful oratory and writing, Frederick Douglass
16 emerged as one of the most important leaders in
17 our country's history.

18 He's often quoted in the context of
19 discussions about the development of our nation,
20 the paradox of liberty, the importance of
21 abolition, and the meaning of freedom for all.

22 Douglass stands as an example that
23 America was and is capable of change, encouraging
24 Americans to continue to strive towards its self-
25 professed ideals.

1 Obverse designs depict Frederick
2 Douglass. Inscriptions include "E pluribus
3 unum," "In God We Trust," and "1776 through
4 2026."

5 Reverse designs are emblematic of the
6 abolition of slavery in the United States of
7 America. Inscriptions include "Liberty," "United
8 States of America," "Quarter Dollar," and
9 "Abolitionism."

10 If it's all right, Mr. Chair, I will
11 go through the candidate designs and then throw
12 to our stakeholders to see if they have anything
13 to say.

14 CHAIR VAN ALFEN: Please do.

15 MS. STAFFORD: So, we'll move through
16 the obverse designs first.

17 Obverse 1, 2, and 2A depict a resolute
18 Frederick Douglass in profile, his countenance,
19 etched with the profound depth of his lived
20 experiences and his unyielding gaze, reflect the
21 strength of his convictions and his relentless
22 pursuit of justice. Reflective of his life's
23 work and of abolitionism, Douglass strived to
24 hold the country accountable to its founding
25 principles, and tirelessly worked to extend the

1 promise to all.

2 Obverse 3 illustrates how Douglass
3 ignited the abolitionist cause, transforming his
4 pursuit of personal freedom into national
5 emancipation.

6 On the left he is depicted as a young
7 enslaved boy teaching himself to read by
8 candlelight under threat of discovery.

9 In the center Douglass is pictured as
10 a distinguished orator. The sun behind him casts
11 light on the Capitol Building, mirroring the
12 candle-lit determination of his youth.

13 Obverses 4 and 4A depict Frederick
14 Douglass delivering a powerful speech, evoking
15 one of his most famous, "What to the Slave is the
16 Fourth of July"? The image captures Douglass in
17 motion, his posture and expression embodying both
18 his strength as an orator and the moral force of
19 his cause.

20 Design 4, in Design 4, enraptured
21 audiences outlined in silhouette representing all
22 abolitionists whose collective labors have fueled
23 this momentous social movement.

24 Obverse 5 depicts Frederick Douglass
25 as an elder statesman, his dignified, yet

1 weathered, features a testament to his fight for
2 abolition. He's depicted older, representing the
3 hard-won progress towards freedom, and inspiring
4 future generations to continue the arduous, yet
5 essential, fight for justice for all.

6 And, finally, Obverse 6 depicts a
7 profile view of Frederick Douglass marrying Laura
8 Gardin Fraser's bust of George Washington on the
9 American Women Quarter's obverse. This parallel
10 acknowledges Douglass as a founding father of a
11 more just America, one who reaffirmed our
12 founding principles through civic action and to
13 collectively move our nation forward.

14 Moving on to reverse designs.

15 Reverse 1. Reverse 1 symbolizes the
16 journey from enslavement to freedom through
17 abolition. A shackled hand points down at the
18 inscription "Abolitionism," reflecting the cruel
19 reality of slavery that the abolitionists
20 confronted, an unflinching acknowledgment of its
21 injustice, and the commitment to eradicating it.

22 Opposite, a hand breaking free of its
23 shackles reaches upward, representing the end of
24 slavery and the true embodiment of the
25 inscription "Liberty" that encircles it.

1 Reverses 2 and 2A demonstrate how
2 civic action shattered the institution of slavery
3 in the United States. The dynamic postures of
4 the hands vividly portray the struggle for
5 abolition.

6 The sunburst emerges from behind the
7 broken links, symbolizing the dawn of this new
8 era of emancipation.

9 Reverse 3 and 3A depict a man raising
10 Liberty's torch, symbolizing the founding ideals
11 of the nation and asserting his right to the
12 freedoms they represent. Others' hands offer
13 support, embodying the collective strength of the
14 Abolitionist Movement.

15 In Design 3 his gaze is fixed on the
16 Capitol Building, a monument to American
17 governance. At its threshold he demands justice,
18 his hard-fought freedom codified into law,
19 reflecting back at him a nation that upholds its
20 promise of liberty for all.

21 Reverse 4 captures Abolitionism as a
22 fierce battle. The shackle, large and ominous,
23 carries the crushing weight of generations
24 trapped in systemic oppression. Yet, in this
25 pivotal movement we witness the triumph of the

1 human spirit. The figure strains every muscle to
2 resist, illustrating at once the tiring struggle
3 for Abolitionism, and the steadfast determination
4 of those fighting for it.

5 Reverse 5 is inspired by early
6 depictions of the Liberty Bell. The Liberty Bell
7 was adopted as a symbol of their cause by the
8 Abolitionists in the 1830s, a deliberate
9 connection to America's foundational promise of
10 freedom.

11 A variation of its text is included as
12 an inscription: "Proclaim Liberty Unto All the
13 Inhabitants of the Land." And is a reminder that
14 the struggle for freedom was a struggle to
15 realize the full meaning of "liberty for all."

16 Reverse 6 depicts a stylized fist
17 symbolizing the collective strength and shared
18 purpose of those who fought for abolitionism. A
19 broken chain encircles the design, representing
20 the successful shattering of the American
21 institution of slavery.

22 Reverses 7, 7A, and 7B present a
23 powerful allegory for the abolition of slavery in
24 America. Human figures ascend stone stairs,
25 representing the arduous climb from slavery to

1 emancipation. The stairs bear inscriptions that
2 form the moral foundation of this ascent, and
3 reflect our nation's core principles: "all men
4 are created equal," from the Declaration of
5 Independence, and the "progress of human
6 liberty," from one of Frederick Douglass'
7 speeches.

8 The sun's rays light their way,
9 symbolizing the bright promise of true liberty
10 for all.

11 We are so thrilled to have with us
12 today our stakeholders who worked with us on this
13 portfolio.

14 First, Ken Morris, who is the great,
15 great, great grandson of Frederick Douglass.

16 Is Ken with us?

17 Hi.

18 MR. MORRIS: I am here. Thank you
19 very much for having me.

20 MS. STAFFORD: Thank you for joining
21 us.

22 Would you like to say a few words to
23 the committee and, in particular, speak to the
24 portfolio of obverse designs that depict
25 Frederick Douglass?

1 MR. MORRIS: I'd be happy to. Thank
2 you.

3 And as you introduced me, I am the
4 great-great-great grandson of Frederick Douglass.
5 I'm also President and Co-founder of our family
6 organization, Frederick Douglass Family
7 Initiatives.

8 And on behalf of the family of
9 Frederick Douglass, thank you for inviting us to
10 be a part of this committee and selection

11 MS. STAFFORD: Thank you.

12 Okay. And you can certainly call on
13 Mr. Morris as the discussion goes on.

14 I would also share that we have a very
15 key contributor to this portfolio, as well as the
16 other, another quarter portfolio, Mary Elliott,
17 who is the curator of the National Museum of
18 African American History and Culture.

19 Mary, are you with us?

20 Thank you for joining us. I believe
21 you want to

22 MS. ELLIOTT: Hi, everyone. Yes.
23 It's nice to see everyone gathered today. And
24 it's my honor to be, have been invited to be part
25 of this very important effort.

1 And I just want to congratulate the
2 team at the U.S. Mint who really have been doing
3 this honorable work.

4 So, thank you for allowing me to be
5 part of this. And I'm really looking forward to
6 your discussion because this is a very exciting
7 opportunity.

8 MS. STAFFORD: Thank you so much.

9 So, Mr. Chairman, Mr. Morris and Ms.
10 Elliott are here to engage in any questions that
11 you have about a particular design or in general
12 this afternoon.

13 CHAIR VAN ALFEN: Thank you.

14 Mr. Morris, it's wonderful to have you
15 here with us this afternoon. And as we proceed
16 with our discussion if any of the committee
17 members have any questions for you, I'm sure that
18 they will address you.

19 So, before we begin our discussion,
20 are there any technical or legal questions from
21 the committee about this program or these designs
22 for the 2026 quarter commemorating Abolitionism?

23 Art, I see your hand is raised.

24 MEMBER BERNSTEIN: Yes, please. This
25 is Art Bernstein.

1 I have not one but two technical
2 questions.

3 The first relates to design Obverse 4
4 and 4A. There is something on Frederick
5 Douglass' waist on one side but not the other. I
6 couldn't figure out what that is.

7 It's on his right but it's not on --
8 I couldn't tell if it was a suspender, or a
9 watch, or?

10 MEMBER MORAN: No, that's a watch fob.

11 MS. STAFFORD: We will check the
12 source from the artist. But, yes, we believe
13 that's correct. It's taken from source imagery,
14 so we will check that for you.

15 MEMBER MORAN: Thank you. They often
16 held a watch like this.

17 MEMBER BERNSTEIN: And then my second
18 question, there are two, there's one obverse and
19 one reverse that feature -- not feature but
20 include the U.S. Capitol Building. And I
21 wondered from an historical standpoint if the
22 dome was at that stage in Frederick Douglass'
23 lifetime?

24 I know it was being built during the
25 Civil War.

1 MS. STAFFORD: We will confirm that as
2 well. I believe so. But we will absolutely
3 double check that.

4 MEMBER BERNSTEIN: Thank you.

5 CHAIR VAN ALFEN: All right. Thank
6 you, Art.

7 Any other questions or comments from
8 the committee?

9 All right. Well, hearing none and
10 seeing none, let us begin our consideration.

11 And, again, I would like to remind the
12 members of the committee to please keep your
13 comments to 5 minutes or less, and to identify
14 yourself for the record prior to speaking.

15 Let's begin with Donald Scarinci.

16 MEMBER SCARINCI: So, the three
17 obverse designs or four obverse designs that I
18 like the most, keeping in mind that it is the
19 quarter planchet, and really the only one I think
20 would be too busy would be 3, Obverse 3 for the
21 quarter planchet, the others would work.

22 But I like, you know, on the smaller
23 planchet I like the bigger portraits. So, you
24 know, 1, Obverse 1, Obverse 2, Obverse 5, Obverse
25 6.

1 And I particularly like Obverse 1 and
2 6 as a depiction. And this is going to be
3 important to pair correctly with the reverse.
4 So, so essentially, the -- if we go with, if we
5 were to go with, on the reverse designs, you
6 know, I think Obverse 1 is a very powerful
7 design. It makes it, it says it, you know, and
8 it says it in a very powerful way.

9 You know, kind of more so, and I think
10 it's because of the border, you know. But even
11 more so than 2 and 2A, you know, which I think
12 are also, are also nice depictions.

13 I, you know, I don't, you know, I
14 don't care for, you know, Reverse 4. I don't
15 care for Liberty Bell here in this particular
16 instance for Reverse 6.

17 The 7A is, is, as a reverse, I like
18 7A. And, again, I think, unfortunately, these
19 are the words in the Constitution, you know, this
20 is the language, right, that's, you know, in the
21 Declaration that all "men" are created equal.
22 You know, but here's, here's, you know, 7A. So,
23 I think avoiding that, as Kellen pointed out in a
24 different design, I think, I think we should, if
25 we could avoid it, we should avoid it. So, so

1 that gives you 7A.

2 You know, I just don't know that --
3 and the only concern I have about -- not the only
4 concern, but a concern that I have about, about
5 7A is, you know, the progress of human liberty
6 came at an extraordinary cost to certain groups
7 and, certainly, to, you know, African Americans
8 and women as well.

9 And so, you know, I kind of thing 7A
10 almost makes -- it's just not as in-your-face.
11 It doesn't -- it's too sanitized, you know. I
12 think, I think that's, that's what I like about
13 the chains. You know, you know, particularly
14 Reverse 1. Reverse 1 is not sanitized. It's
15 pretty raw and pretty powerful.

16 So, I think, you know, you know I
17 think right now, and I'm anxious to hear what
18 everybody says, you know, I kind of like the
19 pairing of Obverse 1 with Reverse 1.

20 CHAIR VAN ALFEN: Thank you very much.

21 John Saunders, if you would, please.

22 MEMBER SAUNDERS: Thank you, Peter.

23 John Saunders here.

24 Just speaking of the obverse, I agree
25 with -- not the favorite, but I like 6, 7, or 7

1 out of the 8 presented.

2 I didn't like 03 because I didn't get
3 that that was the young Frederick Douglass there
4 until April told us what it was or who it was.
5 And I think it's a bit too busy.

6 I like all the others. I think my
7 favorite is 4A. I don't really like the profiles
8 in 4 itself behind Frederick. I understand it's
9 to show that other people were supporting him and
10 he wasn't alone. But I, I just don't like that
11 sort of design. I think it's a lot cleaner to
12 have 4A.

13 While that's said, I could live with
14 the other obverses.

15 In terms of reverse, I was a little
16 disappointed we don't have any of the reverse
17 designs based on the anti-slavery image that was
18 depicted on the U.S. Hard Times Token and
19 numerous other Bush tokens and other tokens of
20 the era where they have the kneeling slave with
21 "Am I not a man and a brother?" I think that
22 that slogan on the back would be very nice, maybe
23 even paired with -- people who like that design -
24 - pair it with the others.

25 But I would really like to have seen

1 something based on, on that. It was used by the
2 abolitionists. It was kind of the symbol of the
3 time. And it was, as such, I like it a lot.

4 I'm kind of a classics guy anyway.

5 Assuming we don't have that, I like
6 the Liberty Bell but I'm not sure if Liberty Bell
7 is, well, it's more associated with, you know,
8 revolution and so forth than anti-slavery.

9 I don't particularly like the ones
10 with the broken chains. I understand it's
11 symbolic but I don't particularly like the
12 design.

13 I don't like the guy on 3 and 4
14 particularly.

15 I agree with Donald, 7 and 7A, I kind
16 of like 7 better.

17 And I have kind of a radical
18 suggestion that rather than do -- we do 7A,
19 rather than say "all men are created equal,"
20 which is the quote, we change the quote and we
21 say "all people are created equal." And I think
22 that that might be -- raise a bunch of eyebrows
23 and call a bunch of attention to it.

24 So, that's my thought if we can't do
25 "All men," or "Am I not a man and a brother?"

1 CHAIR VAN ALFEN: John, thank you very
2 much for that.

3 Kellen Hoard, if you would, please.

4 MEMBER HOARD: Absolutely. Thank you.

5 This is Kellen Hoard. To me Obverse
6 1 is a powerful coin. When I first saw it I had
7 to, like, take a minute.

8 You know, talk about a resolute,
9 striking, exciting design, talk about an
10 unapologetic coin which, you know, recognizes the
11 absence of Black people on the obverse of our
12 circulating coins, and offers this striking
13 example.

14 You know, I talked before of visual
15 continuity. And we see it here with this, you
16 know, this left-facing bust that emulates our
17 past coins and revitalizes it. You know,
18 replacing a slaveholder with a former slave on
19 equal stature, you know, taking advantage that
20 small planchet and making him big on it, the
21 thematic clarity.

22 I mean, Frederick Douglass' reference
23 is bold. And other designs are trying to be less
24 so: he is smaller, more diminished. Unlike this
25 bust which is how we elevate the most important

1 people.

2 And this is now an important
3 conversation in our country to see Frederick
4 Douglass depicted in this way. It's dynamic.
5 I'll be giving it full marks.

6 For reverses, I found 2 and 2A to be
7 quite compelling. Explicitly in line with our
8 theme and well paired to Obverse 1.

9 Reverse 7 was also good to me. I'm
10 sorry, 7A that is, yeah.

11 And I like that it uses a Douglass
12 quote which I think will start good discussion in
13 classes across the U.S.

14 The option with "all men are created
15 equal" is kind of a laughably bad option. That
16 was used for so long to exclude people like
17 Frederick Douglass for decades. And that will be
18 immediately noticeable, I think, in our current
19 environment. So, we have to go with, with the
20 Douglass quote, whether or not we have multiple
21 people on there.

22 So, that's it for me. Thank you.

23 CHAIR VAN ALFEN: Thank you.

24 Jeanne Stevens-Sollman, if you would,
25 please.

1 MEMBER STEVENS-SOLLMAN: Thank you,
2 Mr. Chairman.

3 This is Jeanne Stevens-Sollman.

4 I agree with Kellen about, and also
5 Donald about the portrait of Frederick Douglass.
6 Number 1 is very powerful. However, his name is
7 omitted. And I think if we have him and use that
8 portrait, somewhere in the design we should put
9 his name.

10 I think it's on every other one. And
11 on the one that we seem to like, it's not.

12 So, my favorite is Number 4 because of
13 the background. I like the fact that he is
14 speaking to people, and people are supporting
15 him. I think this is really important.

16 However, you know, his portrait is
17 diminished here. So it's a, it's a toss-up for
18 me between Number 1 and Number 4.

19 For the reverse, the Reverse Number 1,
20 yes, is very strong. And I think whatever
21 obverse we have, this might be the one we need.

22 I also think that Reverse 2A is also
23 very powerful. I think we need the broken chains
24 -- 2A, I'm sorry. What am I looking at? That's,
25 oh, on my paper here that's 3A.

1 Can we go back. That one, yes, 2A,
2 please. Thank you.

3 I think the broken chains symbolize
4 slavery, the uprising, the uprising of slavery and
5 the abolitionism that we are trying to portray.

6 And in 3 and 3A I sort of don't think
7 it's credible for me to see these hands pushing
8 up this arm. I just don't think that that's a
9 good design. And maybe the reason for it is
10 positive, but I don't like this one.

11 So, my vote goes to 2A or Number 1
12 reverse.

13 Thank you, Mr. Chairman.

14 CHAIR VAN ALFEN: Okay. Thank you
15 very much.

16 Sam Gelberd.

17 MEMBER GELBERD: Thank you, Peter.
18 This is Sam Gelberd.

19 I do echo a lot of the same sentiment
20 for the obverses. I do think of the obverses I
21 think the only one that wouldn't really work is
22 Obverse 3, for reasons stated earlier. It's a
23 bit too busy, maybe a bit muddled with the
24 denomination like a quarter.

25 That being said, Obverses 1 and 5

1 ought to show an older Frederick Douglass. I'd
2 be remiss if I didn't mention that we have had,
3 we have seen Frederick Douglass on our America
4 the Beautiful quarter in 2017 for our Washington,
5 D.C. National Historic Site.

6 But that being said, when I was a
7 youth in school learning about Frederick
8 Douglass, Obverse 5, that image just came right
9 to mind. It just brought me right back to my
10 childhood and learning about the Abolitionism
11 Movement for the first time. So, I do like
12 seeing -- I could be fine with Obverse 1 or 5.

13 Ultimately, I landed on Obverse 2.
14 The main reason for this is because it shows a
15 younger Frederick Douglass without a full beard.
16 I think it just shows a little bit more youth. I
17 think it's a little bit better for something like
18 an Abolitionism quarter.

19 That being said, Obverses 4 and 4A
20 also show that in action show that action. But
21 I just think Obverse 2 above all the others is my
22 favorite.

23 With the reverses, not really a fan of
24 Reverse 3, 3A, or 4. And for reasons mentioned
25 previously, Reverse 7, I think having "all men

1 are created equal," that it's a bit, it's a bit
2 too problematic from a historical standpoint.

3 And certainly we could change it. I
4 don't know if that's going to work if we just
5 change it to "all people are created equal."

6 That being said, I really gravitated
7 to Reverses 3 -- I'm sorry, Reverse 2 and 2A,
8 ultimately landing on 2A just because of the
9 layout. And these are both very, very similar.
10 I just like the way the wording is, the
11 orientation of the hands with the chain.

12 I'd be okay with Reverse 2, but I just
13 think 02A is a little bit more what we're looking
14 for.

15 Reverse 6 is my second favorite as
16 well. I think very powerful image. The American
17 public would not mistake what the imagery is
18 trying to convey.

19 So, that being said, Peter, those are
20 my comments.

21 CHAIR VAN ALFEN: Sam, thank you very
22 much.

23 Mike Moran, if you would, please.

24 MEMBER MORAN: Thank you, Peter. This
25 is Mike. Peter, this is Mike Moran.

1 I'm going to second Donald's
2 recommendations. Let's go to the Obverse Number
3 1.

4 That is as powerful a portrait as I
5 have seen in my time here on the CCAC. It's
6 excellent. Even though there's artful use of
7 grayscale here, it still is going to coin
8 beautifully on a quarter. It's going to be
9 instantly recognizable. It is iconic.

10 And it is a time in terms of, I think
11 the amendment was passed in 1865 or '66, that
12 abolished slavery. That is what he looked like
13 when slavery was abolished.

14 So, it is correct. One problem we
15 have with it is that it doesn't have his name on
16 the obverse, and it should. I'm going to let
17 them worry about how they deal with that. I'm
18 not going to do it.

19 I do like 6, the idea of the this
20 quarter. But it's too much like a quarter, and
21 too many people would pass over it and just
22 think, look, it's Washington with a new hairdo.

23 So, I'm, going with 1.

24 Honestly, you'd be surprised what
25 people think when they pick up a quarter and look

1 at it.

2 Let's go to the reverse, and again to
3 Number 1. I don't think there's any other choice
4 but this.

5 I've seen a lot of broken chains and
6 broken manacles. This one is really powerful.
7 Manacled hand points down. Freed hand is in a
8 fist pointing up. The symbolism here is extreme.
9 Can't miss it. It's simple, not crowded, good
10 negative space here. I don't think we can get
11 any better than Number 1 on both the obverse and
12 reverse.

13 Thank you.

14 CHAIR VAN ALFEN: All right, next.

15 MEMBER BERNSTEIN: This is Arthur
16 Bernstein.

17 With regard to the obverse, I agree
18 with what Mike just said. I must have gone to
19 the same high school as him. The image that I
20 recognize is that image. And I think that is the
21 one we used.

22 So, I would be in strong support of
23 Obverse 1.

24 With regard to the reverses, I think
25 I shied away from those designs which show

1 shackles and change chains, because to me they
2 are more a symbol of imprisonment and not
3 slavery.

4 And so I, I went with the step
5 designs. We had 7, 7A, and 7B.

6 I preferred 7 because it included
7 several people, male and female. But I like the
8 phrasing on 7A. And so, I wondered if we might
9 use those words from 7A on the steps of 7.

10 And I offer that as something for us
11 to consider.

12 The last thing I wanted to mention,
13 and I realize on this committee I tend to be
14 maybe a little more technical than some others,
15 asking about buildings and watch fobs, right?

16 I was troubled by the -- this is a
17 semantic issue -- "abolitionism" versus
18 "abolition." So, I found a dusty old dictionary
19 and looked up the two words.

20 "Abolitionism" is the belief that
21 slavery should be abolished.

22 And "abolition" is the organized
23 effort to end the practice of slavery.

24 So, to me, I think that the better
25 word is "abolition" rather than "abolitionism."

1 And I don't know if we can play with
2 that word or not, but to me "abolitionism" was
3 confusing and it seemed like the wrong word.

4 CHAIR VAN ALFEN: Thank you, Art.

5 In fact, I welcome the Mint to address
6 the choice of words here, "abolitionism" versus
7 "abolition."

8 MS. STAFFORD: Yes. And I believe
9 after all the members have commented, we might go
10 to our stakeholders. But I would say, I would
11 ask Mary Elliott to speak to that at that time.
12 It was a phrase, a word we turned over
13 considerably. And we thought we had landed on
14 the correct word.

15 But it would, of course, be good to
16 check. So, if we could go to Mary once all the
17 members have spoken.

18 And, also, just to respond to your
19 earlier question -- and thank you, Jennifer, she
20 found the information regarding the Capitol dome.

21 So, the current dome is the Capitol's
22 second iteration. The first dome was completed
23 in 1824 and was made of wood and covered by
24 copper. It was removed in 1856 and work began on
25 the new structure, which is actually two domes in

1 one, an inner and an outer.

2 The construction on the outer dome was
3 completed in 1863, which happens to be the year
4 the Emancipation Proclamation was issued, I
5 believe. And the inner dome was completed three
6 years later in 1866.

7 And I will also note that those were
8 both within Frederick Douglass' lifetime.

9 And I will say that, yes, the artist
10 went back to that question about the thing on the
11 waist. And there are references to a watch from
12 the artist.

13 But we would absolutely go, I think go
14 back to our subject matter experts, which can
15 include someone at the Frederick Douglass House
16 to absolutely represent, validate that should
17 that be the design that is selected.

18 CHAIR VAN ALFEN: Greg?

19 MR. WEINMAN: To clarify a little
20 further.

21 The 13th Amendment which, obviously,
22 abolished slavery, was in 1865. And so, once
23 again the current dome would have been in its
24 present state, at least the exterior, in 1865.
25 Frederick Douglass died in 1895. So, yes.

1 MS. STAFFORD: Said better.

2 CHAIR VAN ALFEN: Thank you.

3 And, Art, thank you again for your
4 technical concerns and considerations.

5 MEMBER BERNSTEIN: Thank you.

6 CHAIR VAN ALFEN: Christopher
7 Capozzola, if you would, please.

8 MEMBER CAPOZZOLA: All right. I'll
9 just start speaking loudly. This is Chris
10 Capozzola.

11 Starting on the appropriate historical
12 lesson, and this is a lesson I didn't go to the
13 same high school that Sam and Art went to because
14 I didn't actually get to encounter Frederick
15 Douglass until much later in my adulthood -- for
16 me I think it's important to remember a couple of
17 things.

18 First of all, that there is a broad
19 category of thought and action called anti-
20 slavery, of which abolition is only a small
21 segment. And so, those in the early 19th century
22 who called for abolition, and some for immediate
23 abolition were always themselves a minority of
24 the anti-slavery voices, which were themselves a
25 minority of voices in American political culture

1 in the years before the Civil War.

2 And so, Frederick Douglass being an
3 immediatist and abolitionist and an anti-slavery
4 activist is an important sort of tip of the spear
5 of that struggle.

6 Second, it's also important to
7 remember that Frederick Douglass had a lifelong
8 career as a political leader, as a voice for all
9 Americans, at home and abroad, including after
10 the ratification of the 13th Amendment,
11 eventually as a diplomat, a lifelong speaker, and
12 a feminist, and a feminist who appeared at Seneca
13 Falls in 1848. There the declaration of
14 sentiments begins, "all men and women are created
15 equal."

16 And so, Kellen, if you think it's
17 laughable, take that to Elizabeth Cady Stanton.
18 And so then, and so we can actually, I think
19 quite confidently, depict Frederick Douglass at
20 any age and still capture abolition, even if the
21 13th Amendment is decades before the gray hair
22 sets in.

23 He was also deeply cognizant of
24 himself and his image, his public image. And
25 there's a great recent book by a historian

1 tracing the photograph history of Frederick
2 Douglass' aspiration to appear as a founding
3 father, as an alternative founding father.

4 He knew exactly what he as doing. And
5 I think that permits us to get into the obverses,
6 right, to an obverse that depicts him as close to
7 a founding father as we can.

8 And so, you know, for me it could be
9 Obverse 1, which I think I still can see very
10 clearly and compellingly, or to Obverse 5, which
11 I think also really works as a, in the kind of
12 long tradition of American numismatics for
13 depicting founding fathers, presidents, and
14 others.

15 I do think I was struck by, you know,
16 some of the conversation earlier about not having
17 confusing obverses. And I do, I love Obverse 4,
18 but I actually think Obverse 4 looks like a
19 reverse. And I think there are some real
20 challenges with some of the others that people
21 won't know which, what's the heads and what's the
22 tails in that regard.

23 So, you know, so I like Obverse 5, 5
24 the best. Obverse 1 almost, almost equally.

25 On the reverses, I think that for me

1 I was drawn to many in 7, in the 7 series. And,
2 again, I actually think it's, I actually think
3 it's fine and historically accurate to include
4 the words "all men are created equal." We saw
5 how Douglass himself and the suffragist women
6 later, rethought that -- it was the language of
7 the time. And it was the language of the time.
8 We have the Civil Rights quarter coming in the
9 portfolio soon that will have a different sort of
10 set of language.

11 I would also be happy with swapping
12 out "the progress of human liberty." My personal
13 preference here is for Reverse 7B, just because I
14 think it draws, you know, puts a little bit more
15 attention on the words and the rise of one
16 individual.

17 I think some of the sun rays on 7A are
18 a little bit confusing.

19 And I think my time is up.

20 CHAIR VAN ALFEN: Thank you very much.

21 I really do appreciate the comments on
22 Frederick Douglass, and particularly his public
23 image. That is very informative and very useful
24 information.

25 Annelisa Purdie, if you would, please.

1 MEMBER PURDIE: Thank you, Mr.
2 Chairman. This is Annelisa Purdie.

3 Thank you, Ms. Elliott and Mr. Morris
4 for being here, for your input as well.

5 For the obverses, my favorite far and
6 away was Obverse Number 4 without the audience in
7 the background. I think it works. I think it's
8 effective.

9 I think it's important to depict
10 Frederick Douglass as a younger man. It reminds
11 me of his portrait in the National Portrait
12 Gallery, and the fact that he was, from the time
13 that he did liberate himself, constantly working
14 and pushing towards abolition. And I think the
15 pose here works as well.

16 I did like 4A. But the design overall
17 of 4, minus the people in the background, I don't
18 think they're necessary, is very effective.

19 I didn't like Obverse 3 in large part
20 because, while I understand what the general
21 perspective is supposed to be and the progress of
22 him from boy to man, I think the depiction of him
23 as a boy is a bit too stylized. And doesn't
24 quite depict the severity of the conditions that
25 he learned to read under, even though it would

1 have been a serious threat to his life.

2 I also like Obverse 5. I think it
3 fits with our general perception of Frederick
4 Douglass, how many people were introduced to him.
5 It's very stylized, it's very static, it's very
6 serious, and it's very impactful, this image
7 overall. The details in his beard and his hair
8 are very good as well.

9 For the reverses, I don't have a
10 problem with Reverse 7, leaving "all men are
11 created equal in there." I think that it's a
12 great way to highlight the hypocrisy of the
13 difference between what's said and what is
14 actually being done, or what was done at the
15 time.

16 I also think that the depiction of the
17 female figure is necessary, particularly in
18 Frederick Douglass' life, considering his wife
19 also was freeborn, and that was where he chose
20 his surname from, from Anna Murray Douglass.

21 So, I think it's important, too, to
22 highlight that contrast between "all men are
23 created equal" when there were also women who
24 were enslaved as well.

25 The only caveat I have with this

1 design is the depiction of the shackles. I think
2 that they might work better were they somewhere
3 in the design, but broken, or possibly scattered
4 on the steps if possible. And also being
5 considerate of the fact that this is a quarter,
6 so there is a relatively small space to work
7 from.

8 But apart from it being on the woman's
9 arms, still depicting them, but broken as they're
10 climbing upwards.

11 I think the sun rays can also go, too.

12 And Obverse 1 grew on me. I kept
13 coming back to this while I was looking at the
14 portfolio over the past month or so. I like the
15 directional pull of each of the arms from shackle
16 to breaking out.

17 The only recommendation I would also
18 make for this one, possibly, is that the broken
19 shackle on the right side, if instead of a closed
20 fist I'm wondering how it would work if that hand
21 were completely splayed out versus completely
22 closed.

23 But, otherwise, it's beautifully done.
24 It's beautifully shaded. I like the contrast.
25 And there's no question about what's being

1 depicted here

2 For the reverses, I did not care for
3 Number 4 because, again, it's a bit too cartoony.
4 This image of -- and I understand the point
5 that's going across, but the idea of him tussling
6 with the giant shackle just sort of downplays the
7 realism and the severity of the situation. Even
8 though I think the body design is overall well
9 done.

10 And the Liberty bell design in Reverse
11 5, I also don't think it fits well with this
12 particular coin, although it is done very well.
13 I also like the quotes here.

14 But overall, I think for the reverses,
15 Number 1 and Number 7 work fine. And I don't
16 have an issue at all with keeping the lettering
17 as it is.

18 And those are my thoughts. Thank you.

19 CHAIR VAN ALFEN: Annelisa, thank you
20 very much.

21 As for my own thoughts, for the
22 obverse I have to admit I've never been a
23 particular fan of either facing or three-quarter
24 facing profiles. I must prefer just the
25 traditional side profile.

1 So, I find Number 1 and Number 5, I
2 believe it is, the strongest designs. No, I'm
3 sorry, that's the quarter facing. Number 6 yes.
4 So, Number 5 or Number 1 and Number 6 to be the
5 strongest designs here.

6 I'm also, for Number 1 and Number 6 as
7 well, Dr. Capozzola's comments about, in his
8 public image Frederick Douglass was seeking to
9 present himself as a founding father, this does
10 play very much into that. As Kellen noted, the
11 visual continuity between the founding father
12 George Washington being replaced in this instance
13 with Frederick Douglass, from a slaver owner to a
14 freed slave.

15 So, for Obverse 1, again, my
16 preference would be either 1 or 6.

17 For the reverse I'm very much drawn to
18 Number 1 as well. I do find this, as many of my
19 colleagues noted, to be a very, very strong and
20 compelling design. So this would be my choice
21 above all.

22 I would, at this point. like to invite
23 our stakeholders to address the committee to see
24 if they have any designs that they feel are
25 particularly strong.

1 And I would also ask Ms. Elliott if
2 she could address this question that was raised
3 earlier about the word "abolitionism" versus
4 "abolition."

5 So, Ms. Elliott, if you don't mind
6 offering some comments, both on the portfolio as
7 well as on this question about the wording.

8 MS. ELLIOTT: Sure. Thank you.

9 Well, when I look at the word
10 "abolitionism" I think of the act to abolish.
11 And I think of the abolition of a thing.

12 So, the abolition of, the abolition of
13 slavery. So, you abolish slavery.

14 "Abolitionism" is a belief, a system,
15 so a system of beliefs. Abolitionism is more of
16 a movement.

17 And so that's why I chose the word
18 "abolitionism" as opposed to "abolition."

19 When you think of the Abolition
20 Movement you could say that, the Abolition
21 Movement, or you could say Abolitionism, as
22 opposed to saying just "abolition" versus
23 "abolitionism."

24 So, that's how I looked at it.

25 CHAIR VAN ALFEN: As to the question

1 of whether you have, or if there are any designs
2 that you feel are particularly compelling
3 yourself, do you have any views on that?

4 MS. ELLIOTT: Yes. Bear with me,
5 because I have to pull up my screen again.

6 So, I like the image, image Number 1.
7 And I like the, one of the members mentioned
8 Image Number 2, and I love the way he described
9 why he liked image Number 2. It made me look at
10 it a little bit differently.

11 The reason I like both of those is
12 because I really like the being able to see
13 Frederick Douglass up close and really look at
14 his face, and think of him as a statesman.

15 Also, I like seeing him in Number 2 in
16 his youth. I think that's very important, and in
17 his youth at the time that he was doing this
18 work.

19 The image of him as an older man, as
20 an elder statesman one might say, makes me think
21 of the work that he did during his efforts to
22 fight against slavery, to fight to end slavery.
23 But also thinking about Frederick Douglass after
24 slavery ended and what he did to help move the
25 nation towards living up to its ideals after

1 slavery ended.

2 So, I think it's powerful to think of
3 him across the time line because he represents so
4 much. He represents liberty, justice, and
5 equality. And I think that's really important,
6 thinking about not just the Declaration of
7 Independence, the Constitution, the Bill of
8 Rights, but also when I think about the
9 Emancipation Proclamation and the Reconstruction
10 Amendments, the 13th, 14th, and 15th Amendment.

11 So, I think that's why his older image
12 of Frederick Douglass really resonates with me.

13 So, 1 and 2 stood out to me.

14 For the obverse, let me make sure of
15 this. And then also 5 stood out to me as well.

16 For the reverse, what really stands
17 out to me for the reverse are Number 1. At first
18 I, I wasn't really into Number 1. But listening
19 to the discussion today I understand the impact
20 of that.

21 But Nos. 2 and 2A really resonate with
22 me because when I thought about Frederick
23 Douglass I think of him as someone who -- and
24 abolitionism I think of slavery and, and what
25 it took to end slavery in the nation. And I

1 think of the tension of slavery and freedom. And
2 I think of the paradox of liberty in the nation
3 and what African Americans have been fighting for
4 from the very beginning. But it took an
5 interracial effort to completely bring the nation
6 out of the bondage of slavery.

7 So, it is a story of the freedom of
8 African Americans, but also bringing the nation
9 out of the bondage of slavery, because the nation
10 was bound up in slavery.

11 And so, I think that that's really
12 important seeing, especially on, on 2 and 2A, it
13 gives me that sense as well. And so, I think of
14 that.

15 Now, I will say that on -- I had an
16 issue with Nos. 3 and 3A for the same reasons
17 that have been mentioned.

18 And then for Number 7, what stood out
19 to me with that there are many things that I, I
20 had an issue with that but for Number 7 what
21 also stood out to me was the words "all men are
22 created equal" and you have these people walking
23 up the steps. And I look at it and, of all
24 things, the woman who's walking up the steps has
25 the shackle on her arm.

1 So, I thought that kind of tells me
2 that it was a little bit problematic.

3 And while I love the words, you know,
4 Frederick Douglass and the words of "the progress
5 of human liberty," I feel like the depictions of
6 African Americans, especially in the entire
7 walking up those stairs, while it feels
8 aspirational, sometimes it feels like the image
9 can feel condescending, like Black people are
10 constantly being aspirational, like we have to
11 aspire to something, like it's our job to aspire
12 to something.

13 There was a comment that was made
14 about the shackles and the chains representing
15 imprisonment and not slavery. But that is,
16 slavery was imprisonment. It was bondage. So,
17 those shackles very much depict what slavery was:
18 you were bound. You were enslaved. You did not
19 have freedom. You were restrained.

20 So, I do think that they are symbolic
21 of the restraint of people and a nation that was
22 under the restraint of slavery.

23 So, I think that those images are very
24 powerful.

25 CHAIR VAN ALFEN: Ms. Elliott, thank

1 you very much for your very useful observations.

2 MS. ELLIOTT: Thank you.

3 CHAIR VAN ALFEN: Mr. Morris, I would
4 like you at this point is to make some comments
5 on designs that you find most compelling in this
6 portfolio.

7 MR. MORRIS: Thank you very much.

8 Again this is Kenneth Morris.

9 And Number 1 is very powerful on the
10 obverse. But I would like to speak a little bit
11 to how Frederick Douglass has been given to us in
12 history. And I did hear some comments about
13 being introduced to him in a history class in
14 school.

15 History has given us the safe
16 Frederick Douglass, the grandfatherly figure, the
17 profit looking away from the camera, not the
18 abolitionist who was the most photographed
19 American of the 19th Century, who understood from
20 a very young age, at the age of 22, that this new
21 technology that he'd come of age with,
22 photography, he could use to help make his
23 arguments for liberty and freedom in addition to
24 his oratory and his writings.

25 And he said, I never want to look like

1 a happy, amiable fugitive slave. And when you
2 look me in the eyes you're going to see my
3 humanity and understand that I'm a man worthy of
4 freedom, worthy of citizenship.

5 That's not the Frederick Douglass that
6 we typically visualize when we think about him.
7 We're given, again, the grandfatherly figure, the
8 stately figure.

9 In 1865 Frederick Douglass would have
10 been 47 years old. And I do consider him a
11 founding father of the Second Republic. And I
12 believe that he should be depicted as such on the
13 obverse.

14 And so, I am leaning toward, I believe
15 it's Number 2. Yes. In this, this one, and also
16 with his way that he went about presenting
17 himself through photography, if you look at the
18 more than 160 images of him that have been
19 discovered so far he, the backgrounds are always
20 very simple. At the time that he would take
21 these pictures, the photography backgrounds were
22 pretty ornate. But he always wanted as simple
23 background.

24 And what I love about this one is,
25 it's, he's depicted as a younger Douglass. He

1 looks like a founding father to me here. And
2 it's a very simple background. I like that his
3 name is on there.

4 And so, this one I definitely am
5 leaning toward.

6 And then I believe the other obverse
7 is Number 6 that I like. Yes. This one as well.

8 Again, his name is on there. He looks
9 powerful. It's a beautiful image of him. It
10 looks like him.

11 The other, the other obverse is where
12 he's depicted as a younger Douglass and actually
13 in a speaking manner, looked to me more like a
14 commemorative coin. And I know he's already
15 appeared on the back of the quarter for a
16 commemorative coin. So, I would love to see this
17 look like what a traditional coin would look
18 like. And since he would be replacing George
19 Washington, I think that Number 2 and Number 6
20 obverses are the ones that I like the most.

21 As far as the reverse, I know the
22 theme of this is abolition or abolitionism. And
23 the symbolism of broken chains is very powerful.
24 I, with that in mind, I am leaning toward Number
25 6, I think it is -- No.

1 It would be the one, I think it's on
2 my -- and I don't have it in front of me, but
3 Number 20, I think it is, in the left column.
4 Page 20 I should say. Yes, that one.

5 Yeah, that's Number 6. Okay. That
6 one I think is very powerful. I love the idea of
7 the broken chains. I love the idea of the fist.
8 And it just for me, thinking about the obverse
9 and the two that I just said that I like the
10 most, I think this would pair really nicely on
11 the back of either Number 2 or Number 6.

12 So, I'm leaning toward this one as, as
13 my favorite.

14 With regard to the other one with the
15 steps, I agree. I don't like the depiction of
16 the woman trailing behind, also the only one with
17 a shackle on. As we know, Frederick Douglass was
18 a lifelong women's rights advocate.

19 At the age of 30 he spoke at the
20 Seneca Falls Women's Rights Convention of 1848.
21 He gave several speeches about women's rights.

22 And I believe that this one, just the
23 symbolism of a woman behind with a shackle on I
24 don't like.

25 Overall, I like the idea of the steps

1 and climbing the steps. But I think that, again,
2 I'm leaning 6, Number 6 on this one, Reverse 6.
3 Yeah.

4 CHAIR VAN ALFEN: Thank you again very
5 much for your observations and for being with us
6 today.

7 Are there any additional questions or
8 comments from the members at this time? Art?

9 MEMBER BERNSTEIN: I'm going to make
10 this is Arthur Bernstein -- one more comment on
11 this same subject of the word, and then I'll
12 stop.

13 Referencing my high school once again,
14 my English teacher always talked about using the
15 active word. And when I heard Ms. Elliott's
16 explanation I appreciated it. She again used
17 that word "belief."

18 And I would rather us not talk about
19 a belief but an action, which was the abolition
20 of slavery, not the belief that slavery should be
21 abolished. And so, I think it would be better to
22 use the word "abolition."

23 Thank you for this time.

24 CHAIR VAN ALFEN: Art, thank you very
25 much. And we can certainly re-address that

1 question tomorrow.

2 If there is no further discussion, the
3 committee will now score the obverse and reverse
4 designs for the 2026 quarter commemorating, at
5 this moment, "abolitionism." And when you are
6 done, please return them to CCAC Counsel Greg
7 Weinman.

8 And we will take a 10-minute break,
9 roughly, returning at 2:25.

10 (Whereupon, the above-entitled matter
11 went off the record at 2:15 p.m. and resumed at
12 2:25 p.m.)

13 CHAIR VAN ALFEN: All right, thank you
14 very much. And we are back. And I recognize
15 Greg Weinman, counsel to the CCAC, to present the
16 results from the scoring sheets, so Greg, if you
17 would, please?

18 MR. WEINMAN: Absolutely. The good
19 news, I think we might have some better clarity
20 on this one.

21 CHAIR VAN ALFEN: Thank you.

22 MR. WEINMAN: So for the Abolitionism,
23 abolition quarter, obverse number 1 received 26
24 out of 30 points, making it the high scoring
25 obverse design. 02 received 13, and 02A received

1 eight points, 03 received zero points, 04
2 received eight points, 04A received nine points,
3 05 received 11, and 06 received 12.

4 Moving on to the reverses. Reverse 01
5 received 21 out of 30 points, making it the high
6 scoring design. While 02 received nine, 02A
7 received 13, 03 received zero, 03A received zero,
8 04 received zero, 05 received 6, 06 received six,
9 07 received 11, 7A received 13, and 7B received
10 12. So once again, the two high scoring designs
11 are obverse to one and reverse to one.

12 CHAIR VAN ALFEN: Fantastic. We have
13 a potential path forward on that portfolio. Are
14 there any questions or comments at this point
15 before we move on to our next portfolio? Sam,
16 was your hand raised?

17 Oh, okay. Mike?

18 MEMBER MORAN: I'll make an
19 observation. We don't see any of the other
20 reverses or obverses that would be suitable for
21 substitution on this one, so I think we're pretty
22 well there.

23 MS. STAFFORD: Mr. Chair?

24 CHAIR VAN ALFEN: Yes?

25 MS. STAFFORD: And we don't have to

1 have the conversation now, but all the portfolios
2 for Quarter 3 and Quarter 5, we did not mandate
3 the name of the person who was depicted on the
4 obverse so some artists included it, and others
5 did not. So it would be extremely helpful if the
6 committee would deliberate on just the idea of
7 whether Frederick Douglass should appear on the
8 obverse of the claim, and our chief engraver
9 stands ready if you desire to talk through the
10 committee what he would do to the composition to
11 accommodate it if it did not already depict it.

12 CHAIR VAN ALFEN: That's wonderful
13 information. Thank you very much for that.
14 Kellen, your hand was raised.

15 MEMBER HOARD: Yeah, just to the point
16 on the name, I would actually suggest that we --
17 and we can have this conversation later if that's
18 more appropriate -- that we actually don't
19 include the name for the prior reason that even
20 though it'd be helpful to label this historical
21 figure, we don't do that with any of the
22 presidents we're replacing, with George
23 Washington, with Lincoln, with Roosevelt.

24 We don't do it with any of -- or
25 Jefferson. And I think that's an important

1 thing, he is of that stature. We are putting him
2 in that role, and he is a person who people will
3 learn about as a consequence. I think
4 potentially it puts him down to some level to
5 have to label him versus lifting him up to the
6 same level at which everyone else is. Thank you.

7 (Simultaneous speaking.)

8 CHAIR VAN ALFEN: Thank you very much,
9 that is an argument that I would welcome that we
10 revisit tomorrow as well, so, any other questions
11 or comments at this time on this portfolio?

12 All right, wonderful. I think that
13 all discussion then has concluded on this
14 portfolio, and again, I would like to thank Mr.
15 Ken Morris and Ms. Mary Elliott this -- sorry,
16 this afternoon, and for their wonderful
17 observations that they offered to us a little bit
18 earlier, so thank you again and we'll move on.

19 MR. MORRIS: Thank you, thank you very
20 much for your work.

21 MS. ELLIOTT: Thank you. This was a
22 great discussion. Really appreciate you all.

23 CHAIR VAN ALFEN: Thank you. All
24 right, so we will now consider the obverse and
25 reverse candidate designs for the 2026 Quarter

1 Number 4, suffrage, which April Stafford and Russ
2 Evans will now present. So April, if you would?

3 MS. STAFFORD: Thank you. If it's all
4 right, I'll just let you know we are very
5 fortunate to have with us today two of about four
6 scholars with whom we worked in developing this
7 portfolio. Jen Herrera, vice president of
8 external affairs of the National Women's History
9 Museum is with us, as well as Dr. Allida Black,
10 managing director of Allenswood Group. And so
11 thank you for being with us, thank you for all of
12 your work in getting this portfolio to this
13 point.

14 And if it's okay, Mr. Chair, I'll go
15 through the candidate designs, and if you'd like
16 to approach the --

17 (Simultaneous speaking.)

18 CHAIR VAN ALFEN: Absolutely.

19 MS. STAFFORD: -- that would be
20 wonderful.

21 CHAIR VAN ALFEN: Yes, please.

22 MS. STAFFORD: So a little background
23 on suffrage. The Nineteenth Amendment to the
24 U.S. Constitution was ratified on August 26, 1920
25 and marked the single largest extension of voting

1 rights in United States' history, enfranchising
2 27,000,000 women in the United States. Elizabeth
3 Cady Stanton and Lucretia Mott organized the
4 first women's rights convention in Seneca Falls
5 in July 1848, where 68 women and 32 men signed
6 the Declaration of Sentiments.

7 Modeled after the Declaration of
8 Independence, the Declaration of Sentiments
9 proclaimed that all men and women are created
10 equal, linking women's rights directly to the
11 founding ideals of the United States. Suffrage
12 activists, including Susan B. Anthony, Harriet
13 Tubman, Sojourner Truth, Ida B. Wells, Jovita
14 Idar, Inez Milholland, Mary Church Terrell, Anne
15 Dallas Dudley, Carrie Chapman Catt, Alice Paul,
16 Lucy Burns, and many others conducted over 900
17 local, state, and federal campaigns over 72 years
18 to bring women the right to vote.

19 But as the National Archive notes,
20 strategies for achieving their goal varied, some
21 pursued the strategy of passing suffrage acts in
22 each state, others challenged male-only voting
23 laws in the courts. Some suffragists used more
24 confrontational tactics such as picketing, silent
25 vigils, and hunger strikes.

1 On November 6, 1917, New York granted
2 women the right to vote, creating momentum in the
3 movement that culminated in the ratification of
4 the Nineteenth Amendment three years later. The
5 campaign to win the passage of the Nineteenth
6 Amendment guaranteeing women the right to vote
7 stands as one of the most significant and wide-
8 ranging moments of political mobilization in U.S.
9 history. To achieve it, a broad coalition of
10 women came together under one manner to not only
11 fight for suffrage, but to take a crucial step
12 toward achieving broader equality for American
13 women.

14 Though the Nineteenth Amendment was a
15 pivotal achievement in American suffrage, its
16 ratification did not guarantee unobstructed
17 enfranchisement for all citizens. In 1920, the
18 majority of Black Americans lived in the South,
19 where their voting rights were effectively
20 blocked by tactics such as whites-only primaries,
21 poll taxes, and literacy tests.

22 These same methods were also used to
23 deny the rights of other minorities, including
24 Hispanic and Latino Americans. For these
25 citizens, it was the Voting Rights Act of 1965

1 enacted almost half a century later that
2 ultimately removed these structural barriers to
3 voting.

4 The obverse design features a
5 depiction of a United States suffragist at once
6 an every-woman to represent the thousands of
7 Americans who contributed to this effort, while
8 also personifying liberty through a specific
9 historical lens. Inscriptions include e pluribus
10 unum, in God we trust, and 1776 through 2026.

11 The reverse design is emblematic of
12 the suffrage movement and the Nineteenth
13 Amendment to the U.S. Constitution. Inscriptions
14 include Liberty, United States of America, and
15 Quarter Dollar, and Suffrage.

16 The obverse designs, obverse 1, 1A,
17 1B, and 2 depict an American suffragist striving
18 forward propelled by her steadfast convictions.
19 She hoists her votes for women banner as a beacon
20 of the change she demands. In design 1, seen
21 here, the suffragist is flanked by fellow
22 advocates outlined in silhouette, an illusion to
23 the thousands of Americans who fought for voting
24 rights across the country.

25 In design 1A, she marches by the U.S.

1 Capitol Building, juxtaposing this potent symbol
2 of government with her unwavering march for
3 progress. And we also have 1B, seen here. And
4 obverse 2.

5 For the reverse designs, reverse 1
6 illustrates that the work and effects of suffrage
7 are generational. A child's hand reaches upward,
8 poised to join the arms already shouldering the
9 weight of a foundation of stone inscribed with
10 liberty, equality, justice for women, and
11 suffrage.

12 Please note that this design appeared
13 with a different inscription as the obverse of a
14 collectible companion medal paired with the
15 Mint's 2020 women's suffrage centennial silver
16 dollar. Under 10,000 medals were sold.

17 Reverse 2 depicts the hands of four
18 women exercising their right to vote. Shown in a
19 variety of dress, they symbolize the diverse
20 coalition that pursued a shared vision of
21 equality through suffrage. Each hand casts a
22 ballot, representing not only a personal
23 expression of civic action, but the collective
24 victory and enduring legacy of the suffrage
25 moment.

1 Reverse 3 depicts an American woman
2 holding a ballot preparing to cast her vote.
3 This civic action in turn casts the shadow of
4 Lady Liberty bearing her torch, symbolizing the
5 right to vote as key to American democracy.

6 Reverse 4 features a rosette-style
7 button emblazoned with Votes for Women, similar
8 to those worn by suffragists, reflecting the
9 movement's central unshakable demand.

10 Reverse 5 shows a woman casting a
11 ballot, depicted in a distinctly art deco style
12 that emerged in the years following the
13 ratification of the Nineteenth Amendment. The
14 inscriptions are rendered in a flowing script to
15 provide a graceful contrast to the annular
16 elements of the stylized figure. The ballot
17 boldly states Votes for Women, no longer a battle
18 cry, but a codified expression of American
19 democracy.

20 And finally reverse 6 depicts a banner
21 held high declaring votes for women, the rallying
22 cry for the right for suffrage. This bold and
23 clear message held aloft by a gripping hand, body
24 unseen represents the countless everyday women
25 who took up the mantle of protest for their

1 voting rights in this country. That concludes
2 the candidate designs.

3 CHAIR VAN ALFEN: Thank you very much.
4 Dr. Black, Ms. Herrera, welcome, and at this
5 point I would simply invite you to address the
6 committee if you like.

7 DR. BLACK: Jennifer, I defer to you
8 to start.

9 CHAIR VAN ALFEN: Is she muted? Oh,
10 she's muted.

11 DR. BLACK: Let's see.

12 MS. WARREN: No, she's not muted, but
13 we can't hear you, Jen. I don't know if it's
14 your audio.

15 MS. HERRERA: Okay.

16 MS. WARREN: Oh wait, was that you?
17 Try it again.

18 MS. HERRERA: Now can you hear me?

19 MS. WARREN: Yes.

20 DR. BLACK: Now we can, Jennifer.

21 MS. HERRERA: Sorry, I don't know
22 what's going on with my computer, but I just
23 wanted to take a moment to thank everybody for
24 having the National Women's History Museum here
25 today and to share our ideas about this coin.

1 We've been a proud partner to the Mint
2 under American Women Quarters Program, and it's
3 been an absolute joy professionally and
4 personally to work on that program and to now be
5 part of this conversation about this coin. So,
6 thank you so much for having me and us. Allida?

7 DR. BLACK: Well, I echo everything
8 that Jennifer said. It has just been a glorious
9 experience, although sometimes hated in our
10 committee discussions, but the committee felt
11 quite strongly that we should show a woman in
12 compelling action moving forward, joyful but
13 convinced that this struggle was worth fighting.
14 We thought a lot about how to convey a movement
15 as opposed to a person. We could not find
16 unanimous agreement on a woman to represent, a
17 known woman to represent the suffrage battle.

18 So we were unanimous in our agreement
19 that an average suffragist who risked herself for
20 democracy and dedicated her vision and her
21 courage to looking forward should be on the coin.
22 And so, we very much wanted Votes for Women on
23 the banner emphasized.

24 We wanted the woman in motion. We
25 wanted the coin to represent that this was a

1 movement which meant that other people whose
2 names will never be known to history were also
3 involved. And we debated a lot about the
4 obverse, but we all loved the image of the
5 struggle and the dream that it took to get the
6 vote.

7 And that's my two cents' worth from
8 the committee. Jennifer, I would love to hear
9 your response to that summation, but I also just
10 want to reiterate how glorious it is for me to
11 see the Mint to take this stride forward, not
12 just with suffrage and not just with the Women
13 Quarters Program, which I was privileged to be a
14 part of, as well. But to see the care, the
15 deliberation, and the respect with which these
16 Americans are treated. And so, I just salute you
17 for that.

18 CHAIR VAN ALFEN: Thank you very much.
19 Ms. Herrera, if you'd like to respond to Dr.
20 Black, please do.

21 MS. HERRERA: Yeah, thanks Allida, I
22 just want to echo everything what my dear
23 colleague has said. This was a movement of many,
24 many thousands and thousands of women. And so it
25 was incredibly important to us that this coin

1 depict it. And it was also important for us to,
2 from the National Women's History Museum point of
3 view of which Dr. Black is one of our scholars,
4 to expand the story of suffrage that is the one
5 that's commonly told in our history books.

6 We know that women's history begins in
7 the classroom and that it's often woefully under-
8 represented. So while today's students and
9 yesterday's students and students for decades and
10 decades have learned about a few seminal figures,
11 including Susan B. Anthony, what we found as an
12 institution is that women are largely under-
13 represented, and the story of suffrage really
14 boils down to a few well-known names, and in
15 fact, suffrage looked really different, the fight
16 for suffrage looked really different across the
17 United States, and that we take great care in
18 trying to expand that story because it was a very
19 expansive story.

20 And we loved that through this coin
21 there's an opportunity to continue that expanded
22 narrative so that others, you know, when they
23 reach into their pocket they can kind of get a
24 more full and robust scope of the magnitude of
25 what this was. So thank you very much.

1 CHAIR VAN ALFEN: And Angela Tate, if
2 you're with us, you certainly would be welcome to
3 address the committee, as well.

4 MS. TATE: Hello everyone, very
5 grateful to be here, and also with my colleagues,
6 particularly since I was a part of the American
7 Women Quarters Program in my previous position as
8 women's history curator at the National Museum of
9 African American History and Culture. Now I am
10 chief curator at the National Museum of African
11 American History Boston and Nantucket, and I'm
12 very pleased to be able to continue this work.

13 And I just want to reiterate that this
14 was a great group, we had a lot of robust
15 debates, particularly around representation of
16 the history of suffrage, not just a singular
17 woman, not just a white woman, but a continuum of
18 women fighting for suffrage across the twentieth
19 century because not all women received the vote
20 at the same time. And so, when we were
21 discussing the best choices for the design, it
22 was with that in mind, and also to think about
23 how women's suffrage is abroad topic that
24 continues to this day.

25 And so a lot of the designs that we

1 were in consensus about did encompass that theme
2 and that thought, and particularly around
3 continuing that education piece around women's
4 history and suffrage.

5 CHAIR VAN ALFEN: Thank you all three
6 for your comments. It was truly a pleasure to
7 have you with us today. At this moment I would
8 like to ask if there are any technical or legal
9 questions from the committee about this program
10 or these designs for the 2026 quarter
11 commemorating suffrage before we begin our
12 general discussion? And Art, I see your hand is
13 raised.

14 MEMBER BERNSTEIN: A technical
15 question on reverse 02. I'm just not following
16 what's going on with the letters AR on the lock
17 of a quarter box.

18 MS. STAFFORD: Yeah. It's simply
19 incused, the lock is raised, and so the AR would
20 be sunk into the lock.

21 MEMBER BERNSTEIN: And the other
22 letters of the quarter are?

23 MS. STAFFORD: Would be raised.

24 MEMBER BERNSTEIN: All right. Thank
25 you.

1 MS. STAFFORD: Mm-hmm.

2 MEMBER BERNSTEIN: It's not obvious.

3 CHAIR VAN ALFEN: All right, thank
4 you. Any other questions or comments?

5 I'll take that as a comment. All
6 good. All right. If there are no further
7 questions or comments, then let's begin our
8 discussion, and I would like to again remind our
9 committee members please try to keep your
10 comments to five minutes or less, and please do
11 identify yourself for the record prior to
12 speaking. Let me begin with Jeanne Stevens-
13 Sollman.

14 MEMBER STEVENS-SOLLMAN: Okay, thank
15 you. Thank you, Mr. Chairman. As I reviewed
16 these designs, I was reminded of the fact that I
17 did do a medal for Alice Paul, and what these
18 women went through to gain the right to vote was
19 pretty terrible. Alice Paul was in prison, she
20 starved, and she did manage to get out, and but
21 it was a horrific journey to gain the votes for
22 women. So I'm very honored to be able to
23 participate in this program.

24 I appreciate having to find a
25 universal woman to be on this coin, and I think

1 for me, design number 1 is the one that I would
2 choose because she is not only moving forward
3 with a great amount of courage, she also has
4 partnership with the women behind her. And also,
5 number 1A where she's in front of the Capitol,
6 these are pretty important events in this journey
7 to earn our votes.

8 For the reverse, the hands holding up
9 the stone in number 1 to me -- and I know we've
10 had this before -- but it's just such a powerful
11 image. I think with the large text of suffrage
12 is really powerful and I would like to see this
13 one go forward. So I am putting all my votes to
14 number 1. The others I don't think particularly
15 think that the hands putting the votes on the
16 ballot box, that's not a very convincing -- the
17 people kind of like, wave their hands over these
18 ballots and dump them in the box, I don't feel
19 like this is a gesture, so I'm not going to put
20 my votes to that one.

21 And the rest I just don't feel
22 confident. So number 1 is the one I'm going to
23 go for, thank you.

24 CHAIR VAN ALFEN: Okay, thank you very
25 much. Annelisa Purdie?

1 MEMBER PURDIE: Thank you, M.
2 Chairman, thank you, Dr. Black, Ms. Herrera, the
3 state for being here, as well. Looking over this
4 portfolio -- and I'm glad that it was brought up
5 -- I struggled with the representation of the
6 suffragettes and just thinking about the overall
7 push for the right to vote, as well, because all
8 women did not get the right to vote at the same
9 time. And so whereas 1920 is something that
10 generally we celebrate, we have to remember that
11 different women, especially across racial lines,
12 and even class lines, did not have the same
13 access to that right.

14 So thinking about that from a
15 historical perspective for the reverses, and I'm
16 going to start with the reverses, I think that
17 design number 2 is very well done, I think that
18 it's proportioned well, I think that the details
19 are done well. Not completely sure about the
20 manicures on the far right in terms of historical
21 accuracy, but they're done very well, and I like
22 that the representation of the different hands do
23 seem to show somewhat, very slightly a bit of a
24 class variety.

25 But in terms of an overall design for

1 the quarter, especially because of space, which
2 is something I've been thinking about with this
3 portfolio, I'm not sure how well this would be
4 rendered, but I did want to table this because
5 the overall proportions of this design, it's very
6 good.

7 My favorite was reverse number 4,
8 going back to the theme of using motifs and
9 symbols versus images of individuals, I think
10 that this is a very symmetrical look, I can see
11 someone turning this over in their hands and
12 looking at it and think it's very striking. It's
13 very statement. It also would serve as a
14 conversation piece for symbols of the suffrage
15 moment and things that may potentially be
16 revived, we don't know. But I think that it's
17 done very well, it's simple, it's to the point,
18 and it brings up something that would be
19 instantly recognizable to those who have
20 knowledge about the movement itself.

21 For the obverses, none of the obverses
22 especially stood out to me in terms of grabbing
23 my attention, but the one that I was drawn to the
24 most is obverse 1B. And the reason why I chose
25 this over 1A is simply because of the

1 distinguishing between the Capitol Building and
2 the woman's dress might be a bit difficult,
3 again, because of the size of the quarter. I
4 love the detail, I love the way that she's
5 striving forward, but I think that the line if
6 this design were to go forward with the Capitol
7 in the background would have to be much more
8 drawn out to distinguish, I like the idea of her
9 by herself though, with the Votes for Women flag
10 moving forward.

11 I think it keeps the attention on her,
12 and her expression works. And I think that the
13 way that the e pluribus unum is framed around her
14 works well -- well, nothing's interfering with
15 each other with this particular design. I liked
16 obverse 2 in terms of the detail to the dress,
17 especially with the boots, but I think that the
18 design of the woman overall and the flag are
19 interfering with each other, and overall 1B works
20 better. And those are my thoughts. Thank you.

21 CHAIR VAN ALFEN: Annelisa, thank you
22 very much. Art Bernstein?

23 MEMBER BERNSTEIN: This is Arthur
24 Bernstein. With regard to the obverse, this is -
25 - I guess we've now established that the Capitol

1 is the correct rendition. But I, on this
2 particular coin, didn't see the need to add an
3 architectural feature, so I like the obverses
4 without the Capitol, and in particular I was
5 drawn to the last one, that's number 02.

6 I heard Dr. Black refer to compelling
7 action moving forward and to me, 02 with the
8 larger, at an unusual angle, she's leaning
9 forward, to me that was a more compelling posture
10 than the other women holding flags. And so 02
11 was my favorite amongst the obverse designs.

12 And with the reverse designs, reverse
13 3, I appreciated that shadow technique. I
14 thought that was very clever. If we were going
15 to use this design I think we would be happy
16 without the stars around the torch, and making
17 this seem more like a shadow. But along with
18 Annelisa, I love design 4. To me it's the
19 perfect reverse, it has that symmetry, it ties in
20 historically with the movement, and so I would
21 recommend 4. Design 5 I thought was very mod and
22 very intriguing, but I think it's just a little
23 too mod for what we're doing.

24 CHAIR VAN ALFEN: Art, thank you very
25 much. Dr. Christopher Capozzola, if you would,

1 please?

2 MEMBER CAPOZZOLA: All right, this is
3 Chris Capozzola and I just want to thank our
4 guests for putting -- you know, sort of hitting
5 the nail on the head in terms of the challenge of
6 the task of conveying a movement and an effort
7 that was very long, very diverse, and at moments,
8 extremely concrete, but at the same time, very
9 hard to depict visually. And I think that's a
10 real challenge for this portfolio. It is extra
11 hard for this portfolio for the following reason,
12 right?

13 There is one very simple way to
14 explain it, explain the suffrage movement, and
15 that's with the phrase Votes for Women, which by
16 the way is deceptively simple, as some people
17 have said because not all women got the right to
18 vote in 1920.

19 But we can't issue a coin that has
20 Votes for Women on both the front and the bank.
21 And I also think we shouldn't have a two-headed
22 coin, you know, with -- and so there are some
23 pairings here that I think wouldn't actually work
24 because it wouldn't be clear, you know, and I'm
25 thinking here particularly of, say, 05 for

1 example I think just won't work and -- depending
2 on what it's paired with in the obverse because
3 there might be too many heads.

4 So that's guiding me in what I'm
5 thinking, and it kind of really narrows down my
6 choices. I think for a circulating quarter
7 that's not very large, I do think that obverse 1B
8 is probably the simplest and most legible to most
9 people. I would make a suggestion that perhaps
10 her banner could just say suffrage. And then
11 Votes for Women could appear on the reverse, and
12 that could solve that issue.

13 I also think that if we were going to
14 go with 1A if we thought it could, you know, be
15 rendered in sufficient detail, but actually the
16 White House is more historically for the last
17 phases of the suffrage movement than the Capitol
18 because the protests -- the National Women's
19 Party protests at the White House were so
20 significant in '17 and '18.

21 On the reverse, you know, while I
22 liked 02, and while visually I loved 05, I think
23 that the one that works best as a reverse as
24 others have said, is 04, the rosette. And if
25 suffrage left the reverse and moved to the front,

1 it could be a quarter dollar. I'm not going to,
2 you know, make art on the fly, but I think it
3 could solve some of those issues, and I will
4 leave it at that. Thank you.

5 CHAIR VAN ALFEN: Thank you very much.
6 Kellen Hoard, if you would, please?

7 MEMBER HOARD: Absolutely. Thank you.
8 This is Kellen Hoard. And for the obverse,
9 designs 1 and 1A, 1B, all stellar. I think
10 there's distinct pros and cons for all of them.
11 I'd happy vote for any of them. I think I lean a
12 little bit towards 1B really because, again, it's
13 visual continuity for the public.

14 American Coins did uplift individual
15 iconic people on their obverses, highlighted them
16 as the point of focus and praise. Broader scenes
17 with multiple people and buildings that tend to
18 be reserved for reverses, and I think 1B just
19 fits into that trend best, highlighting a
20 suffragette as an outstanding example of American
21 progress and activism who can then be paired with
22 a larger scene on the reverse.

23 I also think that having her alone
24 will ensure she's boldly visible on that quarter
25 size coin, and I like the font for e pluribus

1 unum there. There's several excellent reverse
2 options. I enjoyed reverse 1, I think it's a
3 powerful piece which accidentally demonstrates
4 the work of many undertaken by many to make this
5 a reality, and it also deals with that issue of
6 Votes for Women versus suffrage on both sides.

7 Reverse 2 is really mesmerizing to me.
8 The visual lines were. Although I'm not
9 especially partial to the block, you know, motif
10 at the bottom there, the design element there.
11 And then reverse 4 is simple but clear and
12 powerful, and so I'm giving all three of those
13 designs points. Thanks so much.

14 (Simultaneous speaking.)

15 CHAIR VAN ALFEN: Thank you. Donald
16 Scarinci, please.

17 MEMBER SCARINCI: So I like obverse 1
18 as a reverse but I don't like any of these as an
19 obverse for this series, and if we could send it
20 back and ask them, ask the Mint to pick a
21 suffragette, I mean, we've had Alice Paul on a
22 gold coin, we've had previously the Susan B.
23 Anthony dollar. But the series is really -- this
24 will be the only full-bodied image on the obverse
25 of one of the quarters, and I think, you know,

1 we're better off, you know, to be consistent
2 either to go with a half figure or a partial
3 figure as we did in the second coin that we
4 discussed today. And, you know, or a bust, you
5 know, of someone, right?

6 But if we can't do that, then we can't
7 do that. I just won't vote for these. Really,
8 the only choice on the reverse, you know, I like
9 the 04 but since I don't have an obverse to pair
10 it with, you know, I wouldn't pair it with any of
11 these, I wouldn't use anything that says -- I
12 think that the point was made, you know, it's
13 Votes for Women, you don't have Votes for Women
14 on the obverse and Votes for Women on the
15 reverse, so you got to really decide what you're
16 going to do.

17 Either you're going to put the
18 suffrage on the obverse and then the Votes for
19 Women, obverse 4 on the reverse, or you know,
20 just keep -- if you're inclined to, you know,
21 support one of these standing figures, you know,
22 do you go with suffrage on the reverse? Which is
23 01. So, that's all I really have to say.

24 CHAIR VAN ALFEN: Thank you very much.
25 John Saunders, if you would, please?

1 MEMBER SAUNDERS: Hi, John Saunders
2 here. I agree with what our liaisons have said,
3 the key is Votes for Women, and the first design
4 I think on the obverse, the 1, 2, 3, says it
5 better, says it bolder than 2. Of the three, I
6 like the one that 01B, it's less cluttered, it
7 doesn't have the Capitol, it doesn't have the
8 other figures back there, it stands out more, it
9 gets the message across, it's just like, my
10 mind's just 100 percent there.

11 The reverse, I really like 05. I
12 think that is a cool looking coin, it
13 demonstrates the era when the amendment was
14 passed. To my mind, it is a little bit mod, it's
15 a little bit different, and I'm usually the
16 traditionalist, but I just like it, so that's
17 going to get my vote. I don't particularly like
18 01, it looks like the women are still being
19 questioned, if they let their guard down for a
20 second the rock's going to crush them, you know
21 and hopefully that's not how we are today.

22 And the voting boxes just didn't turn
23 me on or the sign Votes for Women didn't turn me
24 on. The badge with the rose design, yes, that's
25 kind of super traditional. I mean, they've had

1 some medieval coins with kind of a similar look
2 to it and so on, so if I had to go run the others
3 I guess I'd have to go with the 4, but 05 just
4 sells it for me, it's just cool looking, it's,
5 you know, it's a coin I'd like to have in my
6 pocket. So that's the best I could say. Thank
7 you.

8 CHAIR VAN ALFEN: Thank you very much.
9 Sam Gelberd, if you would please?

10 MEMBER GELBERD: Thank you, Peter,
11 this is Sam Gelberd. Not a whole lot I can add
12 that hasn't been said already. I do prefer
13 obverses 1, 1A, 1B to obverse 2. With that being
14 said, I do like obverse 1 only because what we
15 heard earlier from the liaison saying that it's
16 great the way the silhouette conveys the
17 symbolism of the nameless, countless suffragists
18 that were involved.

19 Again, Chris said it great, we can't
20 have Votes for Women on both sides, it doesn't
21 look good. I also don't like seeing a double-
22 headed coin like that even though John's
23 compelling argument for reverse 5. I do like the
24 stylization of it, really nice. But yeah,
25 obverse 1, I'm almost wondering if any

1 consideration was given by the Mint to maybe put
2 a line underneath the feet of the suffragists,
3 like an excerpt line. We can adjust that at
4 another point, I'm not sure if that's something
5 we may want to add. But yes ultimately I do
6 prefer obverse 01.

7 For the reverses, I also like reverse
8 number 1 ultimately, that is my favorite. If we
9 could rework some of the wording to resemble more
10 of an art deco font. I'm okay with the block
11 lettering first of the word suffrage, but some of
12 the others I'd almost like to see them rendered
13 with an art deco font. I just think it may read
14 a little bit better.

15 Reverse 2, I love the font of suffrage
16 at the top with the hands. It does look a little
17 strange to me the one coming out of the 11:00
18 position, it just looks like there's -- I know
19 you can't really see the thumb there but it just,
20 it reads a little strange to me. Reverse 3 I'd
21 be okay with that, yes, remove the stars. I
22 think that would be a good idea.

23 My second choice for the reverse would
24 be Reverse 4 with the rosette. Yeah, Votes for
25 Women, not seeing that, maybe we replace it with

1 something like Nineteenth Amendment or justice
2 for women, something to that effect. Six, I
3 think kind of misses the mark. So ultimately
4 obverse 1 and reverse 1.

5 CHAIR VAN ALFEN: Sam, thank you very
6 much. Mike Moran, if you would please?

7 MEMBER MORAN: Thank you, Peter. This
8 is Mike Moran. I can go for either 1 or 1B on
9 the obverse. They're both clean. I think I
10 understand where Donald's coming from about we're
11 breaking a trend here of consistency in terms of
12 not having a bust or a three-quarter bust on the
13 obverse. But I think our sponsors very ably put
14 it to us, there was no one particular strong
15 leader in this group. It rose up from women
16 itself, and that's what makes it important to
17 have those silhouettes in the background, that's
18 why I think I lean toward 1.

19 I'm troubled with the reverse. One's
20 okay. But a bunch of hands coming out of the
21 bottom of the coin never turned me on. I did
22 think that Sam's suggestion that we would change
23 the font to an art deco would make it more
24 appealing to me. I was going to go for 4 but
25 Vote for Women on both sides just doesn't work.

1 We got to come up with something different that
2 is not forced, but historically appropriate
3 either on the flag or in the rosette. And it may
4 well be that that's where each one should have
5 Votes for Women. So I don't know what I'm going
6 to do with the reverse.

7 CHAIR VAN ALFEN: All right, Mike,
8 thank you very much. With this obverse I see an
9 opportunity again to engage with the potential of
10 creating a chronological chain across these five
11 inflection points.

12 And so, I'll remind you that in 1916
13 the U.S. Mint introduced both The Walking Liberty
14 half dollar as well as the Standing Liberty
15 quarter dollar, and in a way this Walking Liberty
16 suffragists could be interpreted as both an
17 allusion to those coins that would be
18 chronologically appropriate, but also then
19 introduce a walking Liberty figure which then
20 could be carried through into some of the other
21 design portfolios because of course there are
22 walking figures in the next portfolio we will
23 see, and in the half dollar.

24 So there is an opportunity there I
25 think create some sort of cohesion, so I really

1 rather like actually this walking
2 suffragettes/Liberty on the obverse here. That
3 said, I have a slight preference for number 1
4 with the silhouetted figures again because there
5 is a similar obverse in the next portfolio we
6 will be looking at which could tie those two
7 quarters together, but if this were to be paired
8 with reverse number 1, the multitude of hands
9 could then reflect the multitude of women on the
10 obverse of the coins as well.

11 Although I do share some concerns that
12 while this is in some ways a strong design, it is
13 also at the same time something we've done
14 before, and it might need some reconsideration.
15 Otherwise 4 I think would be a serviceable
16 reverse, but just is not quite as strong as
17 number 1.

18 So with those comments of mine, I
19 would like to invite our guests, Herrera, Dr.
20 Black, and Ms. Tate, if have any observations on
21 the reverse designs of these coins. Ms. Tate,
22 we'll start with you if you like.

23 MS. TATE: Pardon me, I was putting
24 myself on mute. I liked everyone's responses and
25 resonated with so many. While we were very

1 interested in having that full display of those
2 who are involved in the fight for suffrage to be
3 represented, it is logical to not have the same
4 thing repeated on both sides, and also thinking
5 from a design perspective what stands out the
6 most. I do think that 4 does stand out the most
7 and is also something that wouldn't be as
8 distracting if there's another side with the
9 figure or another similar rendering of Votes for
10 Women but not exactly Votes for Women. But,
11 thank you.

12 CHAIR VAN ALFEN: Thank you. Ms.
13 Herrera, if you have anything, any observations?

14 MS. HERRERA: It's so interesting
15 hearing you all talk about the symmetry and the
16 considerations that are outside of the subject
17 matter so to speak. So having the words Votes
18 for Women on both sides, for example. You know,
19 I think we spent some time obviously with these
20 designs as well and they didn't come as easily to
21 us, an answer didn't come as easily to us.

22 I'm particular to this design as well
23 as the suffrage holding up the suffrage. I'm
24 sorry, I don't know quite what number it is,
25 okay, oh, 1. Yeah -- Allida?

1 DR. BLACK: Am I unmuted? Oh okay.
2 I agree completely with your careful observations
3 about votes for women as a focal point on both
4 sides of the coin. The scholars committee talked
5 about this a great deal and we immediately agreed
6 with you all that it should not be replicated
7 which is why we really were unanimous in our
8 support for number 1, because what we wanted to
9 do was to show that it took until 1965 and 1968
10 to get federal legislation on voting rights, and
11 then the continuing struggle to enforce that.

12 So we thought the prominent votes for
13 women flag in 1 and 1B could really accentuate
14 the movement side and that on the obverse Section
15 1 could deal with the continuing struggle to make
16 suffrage real. I love the idea of having art
17 deco fonts on the image that is showing now. I
18 think it makes it more era inappropriate, but
19 also more enticing to the eye, and it doesn't
20 look like the words were stamped on top of
21 suffrage.

22 With number 4, with the rosette, the
23 vast majority of America will be clueless on what
24 that rosette means. They will have no idea about
25 it, and in fact it was a highly controversial

1 image during the movement itself about whether
2 this particular image should be the number one
3 button badge symbol of suffrage.

4 As I talked with a lot of my
5 colleagues before this just to make sure that I
6 remembered their observations correctly from our
7 meeting and gave them my word that I would speak
8 up for them, so I am going to politely but
9 strongly through my voice behind 1A and 1B and
10 then 1.

11 CHAIR VAN ALFEN: Thank you very much,
12 very much appreciated. Are there any other
13 questions or comments from the committee? John?

14 MEMBER SAUNDERS: John Saunders again.
15 I agree with what was said that we go with any of
16 the last three of designs, particularly number 5,
17 which I like. If we change Votes for Women to
18 like, women's suffrage or equality of liberty.

19 Just equality and liberty. That's
20 easy not to do, so I agree we shouldn't have
21 votes for women on both sides, but I think either
22 4 or 5 design works with the change in wording
23 there and I think that's pretty easy for them to
24 do.

25 CHAIR VAN ALFEN: But again that's

1 something they certainly can bring up tomorrow if
2 one of these designs is up for recommendation.
3 Art?

4 MEMBER BERNSTEIN: Perhaps this also
5 fits within our conversation tomorrow. I did a
6 little quick research on those academic
7 institutions eBay and Amazon, and found suffrage
8 rosettes with phrases suffrage first, and equal
9 suffrage, which both seem like phrases that will
10 get us out of this conundrum.

11 CHAIR VAN ALFEN: Very good, thank
12 you. Sam?

13 MEMBER GELBERD: This is Sam Gelberd.
14 Only thing I would add to that Art, is that
15 because it is a quarter dollar, it may not read
16 as well in the middle of the rosette. So that'd
17 be my only concern with that.

18 CHAIR VAN ALFEN: All right, thank
19 you. Any other questions or comments from the
20 committee?

21 MR. MENNA: Oh yes, this is Joseph
22 Menna, I just want to address you for the last
23 time.

24 CHAIR VAN ALFEN: Oh, yeah, please.
25 Thank you, Joe. Oh, here we go.

1 MR. MENNA: This is Joseph Menna.
2 Just in response to the last comment, just I
3 contacted the conference with April.

4 MS. STAFFORD: Hi Joe.

5 MR. MENNA: The text does not have to
6 be horizontal. You could put, like, suffrage
7 arched across the top. Well, any of those text
8 choices that arches, as Art Bernstein said, are
9 doable.

10 CHAIR VAN ALFEN: Thank you, Joe.
11 Yeah, please, Greg.

12 MR. WEINMAN: I want to clarify
13 something quickly as well, not that I think it's
14 material, but Mr. Bernstein did say ask a
15 question about 02. It was design 5 I believe.

16 CHAIR VAN ALFEN: All right.

17 MR. WEINMAN: Reverse. Yes. About
18 whether or not this could be a two-headed coin.
19 The -- or what is it? Oh okay. It was Capozzola
20 said that. Yeah, just to clarify, legally
21 speaking, obviously this wouldn't be here if it
22 didn't comport with the legislation, the
23 legislation does prohibit any head and shoulders
24 portrait or bust on the reverse of the coin. We
25 made a determination this was neither a head and

1 shoulders portrait nor a bust, the way it was
2 portrayed.

3 So it does comport to the legislation.
4 With that said, you are absolutely welcome to say
5 despite that, we think it could be problematic.
6 And so I just wanted to make sure no one was
7 voting based on the fact that this might not
8 comport to the legislative authority.

9 CHAIR VAN ALFEN: Thank you, Greg,
10 always good to have your voice and clarification.
11 All right. Is there any other questions or
12 comments on this portfolio?

13 All right, then. Hearing none, the
14 committee will now score the obverse and reverse
15 design candidates for the 2016 quarter
16 commemorating suffrage. When you are done,
17 please return your score sheets to CCAC counsel,
18 Greg Weinman, and we will take a roughly ten
19 minute break, returning at 3:30. And in the
20 meantime Greg will tally the scores, so thank
21 you.

22 (Whereupon, the above-entitled matter
23 went off the record at 3:16 p.m. and resumed at
24 3:30 p.m.)

25 CHAIR VAN ALFEN: Jennifer, we are

1 back. And I recognize Greg Weinman, Counsel to
2 the CCAC to present the results from the scoring
3 sheet. So, Gary, if you would please.

4 MR. WEINMAN: Thank you. And this one
5 might not give the same level of clarity as the
6 last one, just as a teaser.

7 So going back to, this is Obverse
8 Number 1. So Observe Number 1, 18 points out of
9 a possible 30. 01A is nine, received nine
10 points. 01B received 20 points. 02 received
11 seven points.

12 MEMBER MORAN: Well that's clear.

13 MR. WEINMAN: So 20 is the high vote
14 getter but not by a lot.

15 Moving on to the reverse. Reverse 1
16 received 21 points making it the high scoring
17 design. Reverse 2 received nine, Reverse 3
18 received four, Reverse 4 received 18 votes. So
19 not as high as Reverse 1 but close. Reverse 5
20 received nine points. And Reverse 6 received
21 two.

22 CHAIR VAN ALFEN: All right, Greg,
23 thank you very much. At this juncture we'll have
24 a few comments before we move on to our next
25 portfolio, if there are any. Are there any

1 comments?

2 MEMBER MORAN: Somewhere the mic has
3 wandered off. I'll speak loudly.

4 CHAIR VAN ALFEN: Okay. Mike, here's
5 the mic.

6 (Laughter.)

7 MEMBER MORAN: I could take 1A and 1B,
8 I gave them both threes. So I'm happy to change
9 my vote from number 1 to 1b and give it, since it
10 was the majority.

11 (Laughter.)

12 MEMBER MORAN: And that will give it
13 a clear 23 versus 15.

14 CHAIR VAN ALFEN: All right, Mike,
15 thank you for that comment.

16 MEMBER MORAN: Yes.

17 CHAIR VAN ALFEN: Yes, Dr. Black?

18 DR. BLACK: Thank you all. I would
19 just like to make a historian's nit-picky comment
20 here.

21 CHAIR VAN ALFEN: Yes, please.

22 DR. BLACK: The appropriate term to
23 refer to Americans who were involved in the women
24 suffrage campaign is suffragists. I-S-T-S. The
25 E-T-T-E-S is the British term for Pankhurst and

1 Company.

2 So I just wanted to encourage my
3 colleagues to call the women what they called
4 themselves. Thank you. And I was grateful to be
5 a part of this.

6 CHAIR VAN ALFEN: Dr. Black, we
7 appreciate those comments. And those of us on
8 the American side will certainly try to use the
9 appropriate term.

10 Any other comments from our guests or
11 from the Committee at this point? All right.

12 Well I, again, would very much like to
13 thank Angela Tate, Jennifer Herrera and Allida
14 Black for your observations and comments, and for
15 joining us today. So thank you again.

16 MS. HERRERA: Thank you for having us.
17 Bye.

18 DR. BLACK: Thank you.

19 CHAIR VAN ALFEN: All right. So we
20 will now consider the obverse and reverse design
21 candidates for the final of the five inflection
22 quarters. This is the 2026 quarter commemorating
23 civil rights. And April Stafford and Russ Evans
24 will now present portfolios.

25 MS. STAFFORD: Thank you. First some

1 background. To address issues faced by African-
2 Americans following the Civil War the 14th and
3 15th Amendments to the U.S. Constitution were
4 enacted with the intention of ensuring equal
5 protection under the law regardless of race.
6 However, these rights were impeded by states that
7 implemented Jim Crow laws to limit the rights of
8 African-Americans. As well as Supreme Court
9 decisions that undermined the Amendments' intent.

10 An important example is the 1896
11 Supreme Court decision in Plessy v. Ferguson,
12 which upheld state mandated segregation laws
13 declaring the phrase "separate but equal as the
14 law of the land."

15 The pursuit of civil rights gained
16 momentum in part as a result of Black
17 servicemen's experiences in World War II. After
18 fighting fascism abroad as a part of the United
19 States Military, many African-American veterans
20 returned to the United States determined to end
21 segregation and discrimination, seeking to
22 achieve the equal rights and liberties they
23 fought for overseas.

24 In 1954 United States Supreme Court
25 overturned Plessy v. Ferguson declaring through

1 its landmark ruling on Brown v. Board of
2 Education that school segregation was
3 unconstitutional. Just one year later, 14 year
4 old Emmett Till was brutally murdered by White
5 supremacists during his visit with relatives near
6 Money, Mississippi. His death compelled Rosa
7 Parks to challenge the practice of racial
8 segregation and public transportation. Her
9 actions led to the historic Montgomery Bus
10 Boycotts.

11 In 1957 Reverend Dr. Martin Luther
12 King, Jr. met with other Black faith leaders and
13 formally mounted a nonviolent protest movement
14 rallying against racial discrimination and for
15 social justice. At the largest civil rights
16 gathering in our nation's history, a quarter of a
17 million people attended the 1963 march on
18 Washington for jobs and freedom where King
19 delivered his powerful "I have a dream" speech.

20 These and many more courageous acts
21 formed the modern Civil Rights Movement which
22 culminated in the passage of the 1964 Civil
23 Rights Act, the 1965 Voting Rights Act, and the
24 1968 Fair Housing Act.

25 The Civil Rights Movement was composed

1 of countless acts of advocacy, a determined
2 pursuit to persuade the nation to rebut to the
3 ideals of equality, freedom, liberty, democracy
4 and justice for all.

5 Some background on Ruby Bridges. On
6 November 14th, 1960, 6 year old Ruby Bridges made
7 history as she marched into William Frantz
8 Elementary School escorted by her mother and four
9 armed federal marshals. All the White students
10 stayed home from school the day Ruby entered the
11 elementary school.

12 Ruby continued her studies without
13 missing a day despite being the only student as
14 others refused to attend class with her. She
15 faced racist vitriol, needed to be escorted by
16 federal marshals every day for her safety, and
17 was taught by the only teacher willing to work
18 with her. She was confronted by White
19 protestors, including one who carried a black
20 baby doll in a coffin. She ate lunch alone.

21 The Civil Rights Movement required not
22 only the sacrifices of countless brave
23 individuals, but also the support of their loved
24 ones often impacted by the trauma of being on the
25 front lines of this struggle. Ruby's actions,

1 for example, resulted in her father's job loss
2 and her sharecropping grandparents' eviction, yet
3 the family endured and worked together to make a
4 difference as they supported the little girl who
5 bravely marched forward every day.

6 In 1960 the small but mighty, then
7 unknown young girl, stared down hate and marched
8 her way into the American national conscience.
9 She helped to change the world and advance the
10 Civil Rights Movement.

11 The obverse of this quarter features
12 the concept of liberty, as depicted by 6 year old
13 Ruby Bridges. She symbolizes the larger Civil
14 Rights Movement, the resilience of its advocates,
15 and the reassertion of our country's founding
16 principles. Inscriptions include E pluribus
17 unum, in God we trust, and 1776 through 2026.

18 The reverse is emblematic of the Civil
19 Rights Movement and its quest to work through
20 division and strive for equality, all in pursuit
21 of a more perfect union. Inscriptions include
22 liberty, United States of America, and quarter
23 dollar and civil rights.

24 We are so pleased again to have with
25 us today Ruby Bridges. Along with her associate

1 in her philanthropic initiatives, Mr. Lance
2 Volland. And we also have again with us Mary
3 Elliott, who is curator at the National Museum of
4 African-American history and culture.

5 So if it's okay, Mr. Chairman, I'll
6 move through the observe and reverse candidate
7 designs and perhaps you'd like to call on our
8 stakeholders?

9 CHAIR VAN ALFEN: Absolutely.

10 MS. STAFFORD: Okay.

11 CHAIR VAN ALFEN: Absolutely.

12 MS. STAFFORD: So we'll start with
13 obverse designs. Obverses 1, 1A and 1B feature a
14 6 year old Ruby Bridges and profile. Her school
15 books clutched to her chest. Her steadfast but
16 gentle gaze highlights both her resolve to
17 receive an education and her youthful innocence
18 placing a young girl at the forefront of historic
19 change.

20 The designs illustrate how America's
21 foundational ideals of liberty and equality are
22 reaffirmed throughout its history by courageous
23 acts that galvanized the nation to fulfill its
24 bold promises.

25 In the background of 1A, seen here, a

1 silhouette of children can be seen walking to
2 school. In design 1B she is escorted by a deputy
3 U.S. marshal. A somber reminder of the threats
4 to Ruby's safety and the pervasive violence of
5 the era.

6 Obverse 2 showcases a full length
7 portrait of 6 year old Ruby Bridges, school books
8 clutched in her hand. Her soft yet purposeful
9 stride captures her youthful innocence and the
10 significance of the moment. Behind Ruby a line
11 of silhouetted children can be seen. These
12 children, representing all who came after Ruby
13 know only an America shaped by her actions and
14 those who fought for civil rights.

15 Obverse 3 depicts young Ruby Bridges
16 seated at her desk in her classroom. She gazes
17 forward intent to learn and receive an education.
18 The desks around her remain empty as no White
19 parents would allow their children to be educated
20 with her starkly highlighting the prejudice of
21 the era.

22 And finally Obverse 4 features 6 year
23 old Ruby Bridges in profile. Her youthful
24 features and bow in her hair emphasizing her
25 tender age. Other children are cast in

1 silhouettes symbolizing the powerful and
2 cascading impact of the Civil Rights Movement.
3 This design exemplifies the power of every day
4 Americans no matter their age to catalyze
5 transformational social change.

6 And the reverse designs. We have
7 Reverses 1, 2 and 2A that depict Americans locked
8 arm-in-arm as they march evoking one of the most
9 iconic moments of the Civil Rights Movement, the
10 Selma-to-Montgomery marches. They span age and
11 gender moving forward with steely determination
12 echoed in the inscription, "we shall overcome."

13 These designs are a striking tribute
14 to the collective courage, unity and strength
15 demonstrated by those who fought for a more
16 equitable future. They powerfully illustrate how
17 Americans when united in purpose and action are
18 the driving force behind transformative change
19 that defines the nation's character and reshapes
20 its future.

21 Reverse 3 features a pair of clasped
22 hands set against a waving American flag
23 representing the every day Americans who joined
24 together to fight for equality during the Civil
25 Rights Movement. This powerful imagery

1 reinforces the idea that America's founding ideas
2 are fundamentally grounded in unity. It binds
3 the struggle for civil rights through its iconic
4 phrase, "we shall overcome."

5 Reverses 4 and 5 show civil rights
6 marchers walking across a bridge referencing the
7 1965 Selma-to-Montgomery marches. Three protest
8 marches held along the 54 mile highway between
9 the two cities. They move in unwavering
10 solidarity undeterred by the significant violence
11 and injustice that lay in their path.

12 By hoisting American flags as they
13 cross the bridge, this diverse group of citizens
14 sends a clear and profound message, through
15 collective action they're bridging the gap
16 between America's founding ideals and the stark
17 reality of inequality that plagues the nation.
18 They demonstrate that the struggle for civil
19 rights is a call of action for the nation to
20 reaffirm its founding ideals of equality and
21 freedom aligning itself with the vision of
22 democracy laid out in the founding documents.

23 Reverse 6 depicts a young boy as he
24 holds an American flag across his shoulders. His
25 joyful expression and open arms embodying what

1 the Civil Rights Movement fought for. A hope for
2 a just and equitable feature.

3 Behind him, profiles of diverse
4 Americans come together symbolizing the coalition
5 necessary to fight for civil rights. These
6 figures also illustrate that the American ideals
7 of liberty and freedom apply to all citizens
8 regardless of background to truly reflect the
9 fullest expression of our nation's ideals.

10 And finally Reverse 7 depicts the
11 scales of justice with the weighty promise of
12 liberty tipping down to one side. On the other
13 side a man is helped onto the scale acknowledging
14 the work of civil rights activists to balance the
15 scales.

16 This design illustrates that the power
17 lies with the people to uplift one another.
18 Americas collective effort in striving to meet
19 the ideals of liberty, freedom and equality set
20 out in our founding principles. That concludes
21 the commemorative designs.

22 CHAIR VAN ALFEN: Thank you very much.
23 I'd like to recognize that Ruby Bridges is in
24 fact with us this afternoon, if even virtually.
25 And I know that I speak on behalf of the

1 Committee that we are absolutely thrilled, Ms.
2 Bridges, that you are with us today. And I would
3 welcome you at this point to address the
4 committee if you would like. So please do.

5 MS. BRIDGES: First I want to say I am
6 so humbled. I said this the very first time that
7 I actually was presented with this huge
8 responsibility. But to be a part of history
9 unfolding right before my eyes is absolutely
10 amazing for me. So I want to say thank you so
11 much for the opportunity to be a part of this.

12 And thank you so much for the
13 opportunity to even, to be considered for such a
14 project. I heard you all speak about the Brown
15 v. Board from 1954, which is actually the year
16 that I was born. So needless to say I turn 70
17 this year.

18 And once I was presented with this
19 idea I thought, okay, maybe it's now time for me
20 to get my will together because --

21 (Laughter.)

22 MS. BRIDGES: -- that's actually what
23 this felt like.

24 I am, I cannot express how humbled I
25 am just to be considered for such a project. I

1 really appreciate the opportunity. And I
2 appreciate you allowing me to just sit in and
3 hear what you are discussing. And that you're
4 interested in what I have to say.

5 So it has been quite, just
6 overwhelming for me. I just hope that I can live
7 up to this. So thank you. Thank you so much.

8 CHAIR VAN ALFEN: Again, it is truly
9 our pleasure to have you with us today. Mr.
10 Volland, if you would like to address the
11 Committee as well at this time please do.

12 MR. VOLLAND: No. I appreciate being
13 here as well. You know, I sit in the very
14 privileged position of having worked with Ruby
15 for quite some time.

16 I first met Ruby 25 years ago when
17 Disney made the movie of her story. And I
18 started off working as a board member of her
19 foundation, and then when I left my career in the
20 movie business I started working with her on all
21 of her different business and philanthropic
22 endeavors.

23 And I have to tell you I'm not, I know
24 she's surprised, I'm not entirely surprised by
25 this. What I have seen over the years is that

1 her story is incredibly impactful way beyond any
2 of us could ever imagine.

3 And she often talks about how her
4 story is much bigger than she is who, as an
5 individual. And I see it when she is speaking
6 around the world, when she is doing anything, the
7 impact is great.

8 So I actually can understand why 6
9 year old Ruby is being considered for this
10 incredible honor because she does stand for so
11 much. Whether it's bravery and courage and
12 sacrifice. Not just of young Ruby, but certainly
13 of her family and the community.

14 And what is amazing is to see that
15 Ruby at 70 is still persevering just like she
16 always has. And it's incredibly, incredibly
17 inspiring. So I thank you also for allowing here
18 and to listen in.

19 CHAIR VAN ALFEN: Mr. Volland, thank
20 you very much. Ms. Elliott, I understand that
21 you are with us as well, so if you'd like to
22 address the Committee at this time please do.

23 MS. ELLIOTT: I am, thank you. And I
24 had the pleasure of giving a tour to Ms. Bridges
25 when she came to the museum. And I can say that

1 she is a genuinely humble person.

2 And to the statement about living up
3 to this moment, I think you lived up to the
4 moment the day you walked towards that school.
5 And you continue to do it every day, even leading
6 up to your 70th birthday. So it is the very
7 reason why you make such a powerful subject for
8 this coin.

9 And it could have been John Lewis, it
10 could have been Constance Baker Motley. It could
11 have been a person who was a working class White
12 person fighting for economic justice or a Latino
13 person, Asian, Pacific-Islander person, anyone.
14 A disabled person. But I think your story really
15 speaks volumes to the innocence of a child,
16 small, but mighty.

17 So I think everyone owes you a debt a
18 gratitude. And it really opens up the
19 conversation about civil rights, so thank you.

20 And thank you, everyone, because I've
21 enjoyed our conversations, listening in to you
22 all. To your conversations, it's brilliant. So
23 thank you, I really appreciate it.

24 CHAIR VAN ALFEN: Thank you again, Ms.
25 Elliott. Let's begin with our discussion of this

1 portfolio, but first I want to ask if there are
2 any technical or legal questions from the
3 Committee about the program or these designs for
4 the 2026 quarter commemorating civil rights
5 before we begin our individual discussions? All
6 right.

7 Well hearing none, I would like to
8 begin with Annelisa Purdie, if you would please.

9 MEMBER PURDIE: Thank you, Mr.
10 Chairman. Thank you again, Ms. Elliott, thank
11 you, Mr. Volland. And thank you so much to Ms.
12 Ruby Bridges for being here.

13 There aren't words enough to thank you
14 for what you've done and what you've contributed.
15 And I just want to say the world is a better
16 place because you're in it. Not just because of
17 what you've done but because of who you are as a
18 person, and we're honored to have you here. So
19 thank you. Thank you so much.

20 MS. BRIDGES: Thank you. I appreciate
21 it.

22 MEMBER PURDIE: Going on to the
23 designs. I liked all of these for a myriad of
24 reasons, but the one that stood out to me the
25 most was 01B with the federal marshal. I just

1 want to say these designs are gorgeous. I can
2 tell that the designers studied all the details
3 down to the dress and the hairstyle and the
4 facial expressions. They're done very well.

5 I also enjoyed Obverse 01 and 01A.
6 But for me 01B was especially important in terms
7 of establishing context in that it's not simply
8 about going to school but the fact that the
9 federal marshals had to be there in order to
10 protect Ms. Bridges, who was a baby at the time,
11 from such unimaginable abuse. And I think that
12 this establishes that context very well.

13 It's very clear. I like the way that
14 the marshal's arm surrounds her, but at the same
15 time the focus is still on her, it does not
16 detract from her at all. And I think that that's
17 very, very useful. So that's the one that's my
18 choice.

19 I also love 03. I've seen this
20 picture before as well. Just the expression on
21 her face looking up just eager to learn.

22 For the reverses, the one that I was
23 drawn to the most was 03. I think that it's very
24 simple but it's very effective with the clasped
25 hands and the statement "we shall overcome." I

1 think that it represents that sense of unity very
2 well. And I think it's very poignant to have the
3 American flag in the background around the hands
4 as well and how that ties into the way that many
5 marchers, during this time, did carry the
6 American flag. We are Americans too and this is
7 our birthright.

8 I also liked Reverse 4. The details
9 on all of the marchers are very, done very well.
10 Again, I think it's framed very well. I do have
11 some concerns about civil rights being taken over
12 by the flag. And from there having, again,
13 because of the size of the quarter how that would
14 be portrayed on a quarter. But overall I think
15 this definitely works.

16 And just as a commentary to something
17 that Kellen mentioned during our last portfolio
18 in talking about Frederick Douglass, I also want
19 to pose a question to the Committee about putting
20 Ruby Bridges's name on the quarter itself. I
21 believe that everyone should know who she is, the
22 same way that everyone should know who Frederick
23 Douglass is.

24 But I do like the effect of Obverse 4,
25 in which her name is prominently displayed on the

1 bottom of the quarter so that there is no
2 question who this is, even though those images
3 are instantly recognizable. But that's something
4 that when looking through this portfolio I was
5 considering in going back and forth on. And
6 that's it for me, thank you so much.

7 CHAIR VAN ALFEN: Thank you very much.
8 Dr. Christopher Capozzola, if you would please.

9 MEMBER CAPOZZOLA: All right. So this
10 is Chris Capozzola. I just want to, I think echo
11 the comments that were made before about thanks
12 to our liaisons. And particularly to Ruby
13 Bridges for being with us here today and for
14 letting us share your story. It's part of
15 American history with the pocket change of
16 millions of people in 2026.

17 I'm going to go in reverse order and
18 try to think through this coin in conjunction
19 with some of the other quarters that we are
20 considering and start with the reverses. I
21 actually like, very strongly, Reverse 5. I think
22 it is, it conveys the Civil Rights Movement as a
23 movement, both in the sense of people,
24 multiplicity of people, and people in motion.
25 And I think that's very important to convey. It

1 will resonate with some of what may likely be
2 happening in the women's suffrage quarter that
3 will precede it.

4 And working, and part of the reason
5 that I want to see motion there has to do with my
6 thoughts on the obverse. I will say I
7 appreciate, as a historian, Obverse 1B as perhaps
8 the most historically accurate. It conveys this
9 complex dynamic of some relatively disempowered
10 young woman and the federal government that's
11 intervening to ensure her access to equal rights
12 and civil rights. I just think it might be too
13 complex for a coin.

14 And in that sense I also understand
15 why something like 2, Obverse 2, would be a
16 perfect mirror image to the motion that we'll see
17 in the women's suffrage quarter. And so I
18 understand the appeal of that.

19 But I would like to draw the attention
20 of the Committee to Obverse 1. Sometimes I think
21 on this Committee we overthink. We ask quarters
22 to do too much.

23 And I look at this image and this is,
24 this is perfect, I think, to me. This could be
25 the iconic image of the semiquincentennial. This

1 is immediately legible and resonates with
2 Americans across the political spectrum. It
3 conveys its message across the top, E pluribus
4 unum.

5 For those who know who Ruby Bridges is
6 and her story it resonates. For those who do not
7 it conveys enough to make, to connect and to make
8 them want to find out more. And so I think that
9 the CCAC, or the Mint has an opportunity here to
10 really make a significant intervention into the
11 semiquincentennial and making this the iconic
12 image of 2026. Thank you.

13 CHAIR VAN ALFEN: Thank you very much.
14 Donald Scarinci, if you would please.

15 MEMBER SCARINCI: So, you know, can I,
16 would you mind if I asked a couple of questions
17 to some of our members?

18 Mike, you're doing a book about Saint-
19 Gaudens.

20 MEMBER MORAN: Yes.

21 MEMBER SCARINCI: And the American
22 Renaissance. And Weinman in Gaudens, didn't they
23 use models?

24 MEMBER MORAN: Yes, they did.

25 MEMBER SCARINCI: And I also remember

1 Paul Costello, he used a model for the 2017 coin.
2 And as I pass the coin of the year what I see is,
3 what I remember Don Everhart telling us is that
4 in the March of Dimes commemorative, that's his
5 granddaughter as a model in that coin.

6 So, you know, it's interesting that,
7 you know, this is, the argument and the issue of
8 putting a living person on a coin, that doesn't
9 apply here at all. This is not what we're doing.
10 And unless we use Number 4, right, unless we use
11 Number 4, that's not what we're doing. We're
12 using the image and the iconic, you know, what it
13 has become, iconic, about the struggle in the
14 movement in the early days.

15 And the image is what's iconic. And
16 it's the image that, of Ruby Bridges that creates
17 the power of this coin and its ability to
18 communicate, the theme that we are looking to
19 communicate today.

20 So I think I'm really at peace, you
21 know, with, because this isn't the first time,
22 this isn't, you know, this isn't an issue in this
23 coin. It's just not an issue. So with that
24 said, you know, any one of these designs does it.

25 I personally, you know, I personally

1 like 1A, you know, Obverse 1A or Obverse 02,
2 because while I understand what the professor is
3 saying, you know, that 1 is clean, it's easy, but
4 I, you know, I think we've all seen what Joe
5 Menna's team does with images like 1A and 02.

6 These, the background is more, you
7 know, it's either going to be incuse I would
8 guess or it's going to be more subtle. And it's
9 not going to be over, it's not going to overpower
10 the image in 1A or the image in 02. Yet it will
11 show that what Ruby Bridges did, you know, she
12 suffered alone for sure, but she was not alone.
13 There were a lot of people there behind her.

14 And forgive me if I'm misspeaking,
15 Ruby. It's more difficult when the subject is
16 here. But, you know, but I think this is going
17 to be a great coin. I agree this will be the
18 coin of the portfolio.

19 And in terms of reverses there are
20 some good ones to choose. I mean, Reverses 1, 2
21 or 3, you know, I think are great. The only, the
22 reverse, I'm sorry, 1, 2 or 2A.

23 Reverse 3, you know, is a, you know,
24 the artist here gets absolute merit for doing,
25 hands are very difficult to do on coins and

1 medallic art. The hands work here. It looks
2 like it works, but I won't say that until Jeanne
3 speaks about that to tell me, you're wrong, it's
4 not going to work.

5 (Laughter.)

6 MEMBER SCARINCI: You know, but my
7 preference would be for, my preference would be
8 for, on the obverse, 01A, 02. And on the
9 reverse, you know, I really like the "we shall
10 overcome" in here and I like it bold. So
11 probably either 2 or 2A would be the reverses
12 that stand out to me.

13 CHAIR VAN ALFEN: Donald, thank you
14 very much. Jeanne, would you like to now address
15 Donald's concerns?

16 (Laughter.)

17 MEMBER STEVENS-SOLLMAN: I will
18 address them. Thank you, Mr. Chairman. This is
19 Jeanne Stevens-Sollman. I, and thank you,
20 Donald, for setting me up.

21 (Laughter.)

22 MEMBER STEVENS-SOLLMAN: I think I
23 would like to start with the reverse because this
24 is fresh in your minds, of what we are saying
25 about, "we shall overcome." And I agree with

1 Donald, 01, 02, 02A for me are the powerful ones.
2 And 02 and 02A, because "we shall overcome" is
3 very bold. And I think what happened on those
4 marches were very important.

5 03 I don't think has enough
6 information. The hands may be okay, but I think
7 there's more power in the people marching. So my
8 vote would go to 02 and 02A.

9 However, now we go to the obverse.
10 And these designs are just lovely. I just think
11 they're touching and empowering. And the only
12 problem that I have with them is, I would like to
13 see her name on them. Now some folks don't like
14 that idea, but if, we don't have to have it huge,
15 but just so people understand who this young
16 person is and what she has gone through and what
17 she is going through as she marches across these
18 coins.

19 02 is wonderful. And if we could just
20 put Ruby Bridges on the bottom maybe that would
21 be great.

22 But 01B, I love the fact that the
23 marshal is embracing her, is helping her, not
24 just helping her open the door but helping her
25 face all that she is going to have to do. So

1 those are my choices, my opinions. Thank you.

2 CHAIR VAN ALFEN: Jeanne, thank you
3 very much. Art Bernstein, if you would please.

4 MEMBER BERNSTEIN: Thanks. This is
5 Art Bernstein. I listened to what Annelisa had
6 to say and what Chris had to say, and I find them
7 both correct.

8 (Laughter.)

9 MEMBER BERNSTEIN: So I liked Obverse
10 1 and I liked Obverse 1B with the marshal. Chris
11 I believe is correct that perhaps I over think
12 it, but I like the story of the marshal being
13 involved. The marshals being involved in this
14 situation.

15 And I recall at our administrative
16 meeting something that Joe Menna pointed out at
17 the very end of the meeting, that that design
18 with the marshal is loosely based, or relates to
19 the famous Norman Rockwell painting in which
20 marshals, several marshals, are escorting Ruby
21 Bridges through her school. To her school. So I
22 think there's real value in 1B.

23 For the reverses I agree with Jeanne
24 in that I like the approach of the marches. I
25 think those were important historical elements.

1 I preferred 1 to 2. I liked the activity of the
2 marchers actually holding the banner rather than
3 it being printed above and below them. I thought
4 it just showed that they were, that that was part
5 of the march. And my preference would be for
6 that design. Thank you.

7 CHAIR VAN ALFEN: All right, Art,
8 thank you very much. Sam Gelberd, you please.

9 MEMBER GELBERD: Thank you, Peter.
10 This is Sam Gelberd. And again, I just want to
11 thank the liaisons, especially Ms. Bridges for
12 being with us today, it's an incredible honor to
13 meet you, albeit virtually.

14 MS. BRIDGES: Thank you.

15 MEMBER GELBERD: Thanks to you. So
16 with the obverses I do believe all of them are
17 worthy of artistic merit. A little bit difficult
18 trying to figure out exactly which one to go
19 with. I do like the silhouetted figures in
20 Obverse 2. And that is the one that will get my
21 top vote.

22 All of the ones for 1, 1A and 1B, I do
23 like them as well. I love the way 1B tells a
24 story, and I could live with that one. I think
25 it's great based on everything that everyone else

1 has already said.

2 The issue I have with 01A, just at the
3 bottom where it says, in God we trust, just
4 having it divided like that I think it loses
5 something. Some people may not appreciate that,
6 may not like it.

7 Reverse 01, or I'm sorry, Obverse 1 is
8 wonderful in its simplicity. Very elegant, great
9 design. But I do like having the marchers in the
10 back. The silhouetted figures. Again, it will
11 go right along with some of the other designs
12 we've seen, especially with the suffragist
13 quarter. The suffrage quarter that we were
14 looking at.

15 As far as the reverses are concerned,
16 I do like seeing our we shall overcome. It's a
17 very powerful message for our Reverses 1 and 2.
18 I do like Reverse 3 as well with the hands.
19 That's probably my favorite where it comes to a,
20 we shall overcome. Using that motto.

21 But I definitely think the Pettus
22 Bridge should be a part of this design. It was
23 very iconic, very important to Selma to
24 Montgomery.

25 If we went with Reverse 5 we could

1 hear similar uproar that arose in 2017 with the
2 release of the Ellis Island quarter. If you
3 remember the American flag on the back of that
4 quarter there are no stars. And I did hear from
5 people in the numismatic community that they were
6 not pleased by that. And if you notice our
7 Reverse 5 it does not show any stars on the flag.

8 So therefore I'd opt for Reverse 4 as
9 my favorite. Albeit I think we should reduce the
10 size of the American flag a little bit so that
11 we're not obscuring the word rights. So with
12 that being said, yes, Reverses 6 and 7, very
13 artistic as well, just think they kind of miss
14 the mark.

15 So my votes will be for Obverse 2 and
16 for Reverse Number 4. Thank you.

17 CHAIR VAN ALFEN: Sam, thank you very
18 much. John Saunders, if you would please.

19 MEMBER SAUNDERS: Thank you, Peter.
20 John Saunders here. For the obverse I liked the
21 first four pretty well. I just didn't like the
22 design of 5, the 3rd one, which is 03. And I
23 thought 04, having the kind of photograph like
24 picture and then a kind of painted on ribbon made
25 it not work real well. I just didn't like the

1 way it went together.

2 But again, I like the idea of the
3 marshal for the story, but I'm with what people
4 have said before, I think it gets too busy. I
5 think people figure out the story. They can
6 Google Ruby Bridges and figure that out pretty
7 quick if they want to learn a little bit more.

8 I like 01. I like the simplicity of
9 it. I don't think we need the silhouettes in the
10 background. I like something that just kind of
11 stands out as a coin. So I'm a 01 fan. I don't
12 object to the idea of putting Ruby Bridges' name
13 down at the bottom like where in God we trust is
14 on the next thing, or otherwise the mint fields
15 could be fitted in. I don't think its absolutely
16 necessary but I don't think it does any harm.

17 I think it's important that we
18 remember that while we're commemorating Ruby and
19 the fact that she probably had it more intense
20 than anybody else, there are hundreds of
21 thousands, actually, you know, millions of people
22 in the Civil Rights Movement are just, that were
23 living in the south that were treated badly when
24 they went through with the integration of
25 schools, of transportation, of restrooms, of

1 everything.

2 And it was, I think she's symbolic as
3 well as a person here and I think we need to keep
4 that in mind. That said, I don't mind having her
5 name on it at all, I think it's fine. I have no
6 qualms like Don does about putting a living her
7 here. It doesn't bother me a bit.

8 In terms of the reverse, I like 1, 2,
9 4 and 5. With one thing on 5. I see the bridge
10 continues when you look closely, but when you
11 first glance at that it looks like they're a
12 bunch of lemmings walking off the edge of the
13 cliff. I mean, it looks like the bridge doesn't
14 continue. So I think if we use 5 we need to pull
15 it back a little bit so that the bridge clearly
16 extends beyond the pillar there and goes on to
17 things.

18 I also wouldn't mind on 4 or 5 putting
19 we shall overcome as opposed to saying civil
20 rights. So we can play with the legends there.

21 I like 4 that has a bunch of real
22 people there. I agree with what Sam says, even
23 though you probably won't be able to see them, we
24 should at least put some effort on the, to show
25 that there are stars on the American flags for

1 both the one in the background and 4. And all of
2 them in 5. I mean, you're not going to be able
3 to see there are individual stars but you can
4 certainly see that there's something there that
5 would be the stars.

6 06, you know, it's kind of cute but I
7 don't really like it. And 07 really doesn't do
8 much for me.

9 03 is nice but I don't think it says
10 what we need to say here. I think, again, 1, 2,
11 4 and 5 say it a lot better. Thank you.

12 CHAIR VAN ALFEN: Thank you very much.
13 Kellen Hoard, if you would please.

14 MEMBER HOARD: Yes, thank you. This
15 is Kellen Hoard. And I am very excited about
16 this coin.

17 I still appreciate Ms. Bridges joining
18 us today at 4:00 p.m. on a weekday for a niche
19 government committee meeting taking place in a
20 great conference room deep in the deep recesses
21 of a government building where we talk about
22 fonts. You know, I appreciate her being here.

23 (Laughter.)

24 MEMBER HOARD: So to me, as a student
25 who just graduated high school and learned about

1 Ruby Bridges, of course I am so eager for the
2 Mint to hopefully put these coins in every
3 classroom. I think it would be a great tool and
4 I'm happy to help any way I can in that.

5 To me Obverse 1 is absolutely
6 striking. Young Ruby is alone but looking upward
7 with a calm confidence. She's carrying her books
8 ready to learn. It's a beautifully drawn
9 detailed portrait. One which properly lists her
10 courage alongside that of the president's
11 portrait she's taking the place of, and
12 rightfully so. This is a simple and powerful
13 design and will be getting my support.

14 I tend away from the other ones
15 because part of what's so stunning and important
16 about this story is that she was the only one
17 there as the White students pulled out. She was
18 in many senses alone and having other figures in
19 the background, are guiding her, distracts I
20 think from the impact of her being there by
21 herself courageously. She is, to me, the emblem
22 of American patriotism and civil rights that
23 we're uplifting and we don't need to over think
24 that or overdo it or distract from it.

25 And Obverse 1 demonstrates that

1 wonderfully, and I think it will be an important
2 tool in classrooms. And as a side note, I really
3 think, as with the Frederick Douglass coin, we
4 don't need to include the name here. First of
5 all, because it distracts from the simplicity,
6 but second, we don't do that for anybody else
7 currently, and I don't think we need to for this
8 one. Especially because she is emblematic of a
9 broader movement on this coin.

10 In terms of reverses I'm particularly
11 drawn to 1. It's going to pop up there. Yes, 1,
12 2 and 2A. Not only are they well balanced, well
13 executed, thematically appropriate, visually
14 powerful designs, which recall the most iconic
15 images from the '60s, but they do one thing in
16 particular quite well. They place the viewer
17 right in front of the marchers looking at them
18 head on.

19 They force American's to hold these
20 coins in their hands, look at the protesters and
21 really consider where they would have stood or
22 where they do stand now and what they're going to
23 do going forward. Where they're going to stand
24 going forward to contribute to continue progress
25 in our country.

1 To see these marchers head on is a
2 very unique experience and we ought not to take
3 away that power by having them march adjacent to
4 or away from the viewer. Having them head on is
5 by far the most powerful thing we can do.

6 So for me those, I will be voting for
7 Obverse 1 and Reverses 1, 2 and 2A. Thank you.

8 CHAIR VAN ALFEN: Kellen, thank you
9 very much. Mike Moran, if you would please.

10 MEMBER MORAN: Thank you, Peter. This
11 is Mike Moran. One of the pleasures that I have,
12 satisfactions of serving on this Committee is
13 that every once in a while you meet, get an
14 opportunity to meet somebody that has a
15 significant role in what I call the American
16 story. Thank you, Ruby.

17 MS. BRIDGES: Thank you.

18 MEMBER MORAN: Turning to the obverse,
19 I like 1, 2, 1A and 1B. And the problem with 1B
20 is what Chris said, you can't do it, the image of
21 Ruby needs negative space around her. The
22 marshal eats it up on the one side. The door,
23 which is absolutely superfluous to the image
24 there, needs to just go away. I'm not going to,
25 given the opportunity if my vote counts for

1 anything anyway.

2 We voted against the silhouette of the
3 suffragette. So that side, to me, I will go with
4 1. As Chris said, it's crisp, clean, really
5 great image. And I think it says enough.

6 On the reverse, it is a question to me
7 as to how much emphasis we want to place on we
8 shall overcome. On 1, it matters there but it's
9 easily forgotten at best. And people are there,
10 but again, a quarter, not as strong as they maybe
11 should be.

12 Moving to the next one, that's much
13 stronger. It is in your face, it is bold.
14 People are there, the determination is there with
15 the locked hands. That one, to me, is the best
16 of the lot.

17 I was drawn to 04. Let's look at 04.
18 I felt like although the artist is very careful
19 to say that's not the John Pettus Bridge but a
20 bridge, felt like the bridge needed to be in a
21 march going through Selma. But the problem I
22 have here is, again, it tries to do too much on a
23 quarter.

24 Worthy as the image itself is, it does
25 not work on a quarter. The problem I have with

1 that one, the problem I have with the U.S.
2 marshal. I love the arm around her shoulder, the
3 protection, but it will not work on a quarter,
4 you will have to get a loupe out to look at it.
5 Thank you, Peter.

6 CHAIR VAN ALFEN: Thanks, Mike. Thank
7 you very much.

8 As to my own comments, I have to agree
9 with many of the Committee Members, particular
10 Mr. Capozzola, in underscoring how iconic Obverse
11 Number 1 is, and certainly could be, on a
12 circulating coin. And how this could be the
13 image associated with this program going forward.
14 I would certainly be very happy to see this on a
15 circulating coin.

16 However, I do have somewhat of a
17 preference for Number 2. In part because this
18 makes a very clear reference, I think, to that
19 iconic 1964 painting that my colleague, Art
20 Bernstein, referenced. This is a painting by the
21 name of The Problem We All Live With that Norman
22 Rockwell painted.

23 Where Ruby Bridges is walking,
24 effectively alone, although she has four marshals
25 around her. Two of the marshals in front, two of

1 the marshals in back. And you do not see their
2 heads because Rockwell decided to emphasize how
3 small and powerless in a way Ruby Bridges was
4 compared to both the events and the scene walking
5 past a wall on which is spray painted the N word
6 with tomatoes splattered against it that were
7 thrown at her by protestors.

8 So that painting itself is very
9 iconic, very powerful. And walking Ruby in this
10 sense really does, I think, make reference to
11 that painting.

12 It also then provides an opportunity
13 for us to make connections and continuities,
14 potentially, between some of the other obverse
15 designs in some of the other portfolios. For
16 example, the walking Liberty/suffragist in the
17 previous portfolio, and potentially one of the
18 obverses, or some of the obverses in the walking
19 Liberty, or in the half dollar portfolio we'll be
20 reviewing tomorrow.

21 So my preference would be for Number
22 2, although again, I would have absolutely no
23 problem with Number 1 as well.

24 Now as for the reverses I find Number
25 2 to be by far the most powerful reverse image of

1 the lot. And again, as Kellen Hoard emphasized,
2 as well as Mike Moran, that we are here really
3 confronting these marchers. And alone, as well
4 as the very strong horizontal aspect of this, I
5 think is very powerful.

6 And the horizontal aspect of this
7 reverse could then also potentially tie into the
8 very strong horizontal aspects of one of the
9 reverses we've looked at in the previous
10 portfolio with the suffragists, again,
11 potentially making a connection there too.

12 So I will leave that there with my
13 comments. And I would also invite now, Ms.
14 Bridges again, if you would like to perhaps tell
15 us your preferences, or those designs that you
16 find to be most compelling in this portfolio?

17 MS. BRIDGES: Well I have to say that
18 has been really interesting listening to
19 everyone. And it seems like we're pretty much
20 all on the same page.

21 To start with, 01. And if you can put
22 it up so that, this is very powerful. It is very
23 simple. And I do believe that it was one of my
24 favorites from the very beginning.

25 It gets confusing when I see them all

1 together at one point, but I like the fact that
2 it's simple. I definitely see myself. And that
3 is one of the dresses that I wore. And I always
4 say that I wore it until it pretty much fell off
5 of me.

6 But this is one that we see a lot in
7 some of the other iconic photographs. Also, it
8 was one of the dresses that was used in the
9 Disney movie. So I am more than sure that even
10 young people will resonate with this.

11 You know, I have to remind you that
12 I've spent 25 years traveling across the country
13 and speaking to kids in schools. That is what I
14 call my fan base. So it matters to me what they
15 think.

16 I often say that if we are ever going
17 to get past our racial differences it's
18 definitely going to come from our kids. And so
19 for me how they actually feel about this is so
20 important. And they will be, they are our
21 future.

22 You know, what we want people to take
23 away from this is that we are moving forward.
24 And that we have to do this together. Which
25 leads me to the obverse. The hands together

1 definitely is symbolic for me.

2 We're not going to accomplish what we
3 need to accomplish to become the United States of
4 America if we're not going to do that together.
5 So I really liked this one.

6 The one, I had it marked here, I think
7 it's 1B. Let me see that one. This was really
8 powerful. 1B. This is 02. Can I see 1B? Yes.

9 This is the very first time that I've
10 seen this one. We spoke about it when I was
11 fortunate enough to be a part of another meeting
12 about how powerful the federal marshals were.
13 You're right, they are a part of that iconic
14 painting.

15 The fact that they do not have heads
16 spoke to the fact that it was what they stood for
17 was the country actually being behind this
18 movement. Which is what we all were fighting
19 for. For the country to get behind us and say
20 that, you know, they're right, we do need to
21 uphold this. And that's what I see when I see
22 this one.

23 I was really impressed, you know,
24 earlier when I saw it for the very first time.
25 It is a little busy, but I do like the fact that,

1 yes, we all fought so very hard during the Civil
2 Rights Movement to move this country forward, but
3 eventually the country had to get behind us to
4 make that happen. And that's what speaks to me
5 about this one.

6 I also have Number 5. I think that's
7 the people crossing the bridge. This. I liked
8 this one because it represents how many people
9 actually came together to march for equal rights.

10 I had not paid attention to the fact
11 that there is no stars on the flag until someone
12 mentioned it earlier. I would agree that that
13 should be corrected. And I had not paid
14 attention to the fact that the bridge kind of
15 ends here. But I like the fact that there are so
16 many people. That was impressive to me when I
17 first saw that.

18 You have to also understand, whenever
19 I'm speaking to groups I always point out that
20 for me as a 6 year old, not knowing anything
21 about what was going on at the time, and I didn't
22 because my parents chose not to discuss this with
23 me. I was raised in an African-American family
24 where you were pretty much seen and not heard.
25 You could not be in the same room when adults

1 were having grownup conversations, so I wasn't
2 privileged to anything that was going on around
3 me.

4 I was only told you are going to go to
5 a new school today and you better behave. And I
6 have to tell you that's what I was concentrating
7 on is behaving.

8 But I, the minute I drove up in front
9 of the school and saw all of those people there I
10 wasn't aware of the hatred that was around me.
11 Living in New Orleans and seeing crowds of people
12 gather like that and to celebrate and have a
13 great time, I actually thought that's what was
14 happening.

15 The minute I got into the school, you
16 have to understand that at that point what I saw
17 play out before me was every parent that was
18 outside rushing in and removing their kids. So
19 that school emptied out in front of me. I did
20 not realize that they were leaving school because
21 I was there. By the time the bell rang that day
22 school was over and those kids never came back.

23 But what I want people to understand
24 is that the only person that agreed to teach me
25 was a White woman who came from Boston. And she

1 greeted me every day. So the hatred that you all
2 see, or saw, I didn't see. I didn't see because
3 this woman that was inside of that classroom, she
4 showed me her heart. And that's what I saw, I
5 saw her heart.

6 It was very evident to me that she
7 looked exactly like the people outside that
8 seemed angry, but her heart showed me something
9 different. It made me realize that I cannot look
10 at someone and judge them, that I have to allow
11 myself the opportunity to get to know them. And
12 that was what Dr. King was trying to convey to
13 all of us, not just us as African-Americans.

14 So this particular piece I really
15 liked because it showed the unity. What I don't
16 particularly like, well, I mean here you can't
17 really tell who they are.

18 It's important for me, always, because
19 that's what shaped me into who I am, that it was
20 people from all walks of life that looked
21 different, who came together. Who decided, this
22 is wrong. But for me in my eyes, and I believe
23 it is true with every 6 year old, it has nothing
24 to do with what you look like.

25 You know, what we are faced with today

1 and was faced with then is good and evil. And
2 people chose sides. We have to show that unity
3 because that is the only thing that is going to
4 move this country forward.

5 So in selecting these coins that's
6 what I'm looking for and looking at. All of them
7 are very, very impressive. I do believe that
8 they did an extremely good job at conveying that.
9 So I would have to say that you all have your
10 hands full trying to decide.

11 I also have 4 here. And I want to
12 speak to 4. Which one that is. Number 4. It's
13 not, this is 04. I'm looking for the one, this
14 one.

15 This one did not resonate with me
16 right away. I saw it. It's a little bit
17 different now because the face has changed a
18 little bit. Definitely the name is there, and I
19 want to speak to that.

20 This was not my first choice. I saw
21 the name and I thought, no, I wouldn't want to
22 just choose this because the name is there. And
23 I do understand that it's the first time that a
24 person's name would be on a coin. If I chose a
25 coin with my name on it, it would be for my

1 father.

2 My father fought in the Korean War.
3 And part of my story is that the NAACP asked my
4 parents to allow my mother to escort me to school
5 every day because my father had just gotten back
6 from the war. And that they thought that it
7 would be hard for a man, especially a soldier, to
8 restrain himself if someone was trying to attack
9 their child.

10 I always like to point out, you know,
11 they were mistaken because it should have been my
12 mother that stayed home --

13 (Laughter.)

14 MS. BRIDGES: -- rather than my
15 father. But my father did not want me to endure
16 this.

17 My father said that even on the battle
18 field you could be in a foxhole with a soldier, a
19 White soldier. When you were in that hole
20 together that you were brothers. You had each
21 other's back. But at the end of the day you
22 couldn't go back to the same barracks and you
23 couldn't sleep, you couldn't go back to the same
24 barracks and you couldn't eat in the same mess
25 hall.

1 That he knew then that he was still
2 just a colored soldier. And after returning home
3 could not find work. So why subject his child to
4 this. That it was never going to change
5 anything. That was the way that he felt.

6 But my father was awarded a Purple
7 Heart. He was, I was a daddy's girl and he was
8 my hero. He really was a hero. He was awarded a
9 Purple Heart. He was hit by a hand grenade and
10 lost half of his calf. His fellow soldier next
11 to him lost both legs. He picked him up and
12 carried him back to safety, and was awarded his
13 Purple Heart.

14 But he still felt like I was still
15 just a colored soldier. And going through what I
16 went through didn't change anything.

17 And my father died from a massive
18 heart attack at 46 years old. So he never really
19 lived to see this change. Or to see me make
20 change.

21 You know, after 1st grade I went
22 running right back to that same classroom
23 thinking that my best friend, my teacher, was
24 going to be there and she was gone.

25 And again, no one really wants to

1 discuss this, you know to understand that we did
2 not have Black History month until the '70s. So
3 I had all sorts of questions, why me? Why was I
4 alone? How was I chosen?

5 It caused so much tension in my own
6 household that no one wanted to discuss it. So
7 for me I never learned my history. And I never
8 got my questions answered for a very, very long
9 time. Until I first saw the Normal Rockwell
10 painting. And that did not happen until I was
11 about 16, 17 years old.

12 So not knowing my own history, not
13 knowing who I was, I really felt like it was an
14 incident that happened on my street, just in my
15 neighborhood. Not really ever being aware that
16 it was a part of a much bigger movement until I
17 saw the Norman Rockwell. And then I realized
18 that it was part of something much bigger than
19 myself. And that I needed to learn more and to
20 find that family.

21 I did not have my questions answered
22 and found that family until I entered, or was
23 taken to a civil rights museum where I had an
24 opportunity to see every face. Every face that
25 crossed that bridge, people that died.

1 People that was on those buses that
2 were burned. And I saw that they were both Black
3 and White. The story of Goodman and Chaney and
4 Schwerner who were two White and one Black man
5 that were murdered together and thrown into a
6 hole and buried together.

7 There is so much about history that's
8 suppressed that we don't realize that we're not
9 showing and uplifting the good that all of us did
10 together. Because it's still not being taught
11 the way that history actually happened.

12 So there are so many people. So I am
13 overwhelmed that I would represent a coin that
14 represents all of those people in the Civil
15 Rights Movement.

16 So when I am looking at all of this I
17 am humbled by it. And I do want it to show that
18 people did come together. That it wasn't all
19 about just White against Black, what it really
20 was about was right and wrong, good and evil, and
21 people stood up and chose sides.

22 So when I think about my father, the
23 only reason that I would choose a coin that had
24 my name is because think about how many men, how
25 many people of color that shed blood died for

1 this country and was never recognized in any way.
2 That would be the only reason that I would choose
3 a coin that bared my father's name.

4 But again, this is not my leading
5 choice. I just think that it's worth noting that
6 if you decided to put a person's name on a coin
7 that it would have to be for a very good reason.
8 And for me it would not be just because of me.
9 It would send a message that this was a person
10 that represents so many people who died and shed
11 blood for this country and that was not
12 recognized after they returned home from war.

13 So I think I've taken up enough of
14 your time. Those are the coins that resonated
15 with me the most. The arms linked, the hands
16 together represents, for me, moving forward. The
17 people across the bridge. Because there's a
18 bunch of them that really resonated.

19 If I had my first choice, I do believe
20 it would be 01. Or 1A I think. I appreciate you
21 letting me talk, thank you.

22 CHAIR VAN ALFEN: Ms. Bridges, I
23 cannot thank you enough for all of that. What
24 you have said to us I feel is tremendously
25 important. It is a history lesson that I have

1 never heard of that period before. And I'm sure
2 for the rest of the Committee as well.

3 I am almost speechless and almost
4 brought to tears frankly. I really do appreciate
5 that. And it's rather sad that we have more
6 business to conduct because I would, in many ways
7 just like to leave it at that, but unfortunately
8 we have to go on.

9 (Laughter.)

10 CHAIR VAN ALFEN: So it almost seems
11 pointless at this point in fact to ask if there
12 are any additional questions or comments from the
13 Committee? Or from our additional advisors on
14 the call today.

15 Ms. Elliott, if you would please.

16 MS. ELLIOTT: Yes, thank you so much.
17 And thank you, Ms. Bridges, that was beautiful.
18 And very heartfelt and thoughtful and thought
19 provoking.

20 And some of the things I am going to
21 say might echo some of what you just said. I
22 wanted to speak to some of the coins that people
23 have selected, and some preferences that I think
24 should be considered.

25 For coin, for the obverse, Coin Number

1 1. One of the things that stands out to me is,
2 it has exactly what everyone is saying. It has
3 a, it fills the, you know, what folks have been
4 saying about that sense of hope and this idea of,
5 you know, a young person and feeling hopeful and
6 having that ability to pursue an education and
7 that freedom.

8 But at the same time, what comes to
9 mind for me is that it looks very pristine and
10 serene. And it is not an exact image of the
11 historic moment. In that sense it can look like
12 a young girl just going to, simply going to class
13 when in fact it doesn't show the reality of the
14 time of the need for an escort to avoid the
15 violence of the loud hateful adults and the loud
16 silence of the absence of the White children
17 meant to be Ms. Bridges's classmates at the time.

18 And so in that sense I think of Coin
19 Number 1B. And I agree with everyone that it is
20 busy. I only wish that there could have been
21 some adjustment to the design. Perhaps the
22 marshal's arm down, the door out of the way.

23 But clearly, and Ms. Bridges said it
24 so eloquently, about the presence of that, even
25 that arm badge, Deputy U.S. Marshal, indicating

1 the full force of the government enforcing, you
2 know, as she said, the Brown v. Board of
3 Education had already taken place, you know,
4 prior. And so here she was fighting to overcome
5 ongoing discrimination.

6 And I think that's extremely important
7 that there is an understanding that the innocence
8 of a child still walking into that building every
9 day for a year. The only student in that
10 classroom being taught by a White educator who
11 came down to teach this young Black woman, in
12 spite of the face of hatred, and a nation that
13 was, as Frederick Douglass was pushing for, to
14 live up to its ideals. Freedom, justice,
15 equality.

16 And so I think it's imperative that
17 the coin, without having to do extra work, just
18 on its face shows what she was fighting to
19 overcome. And I think that's powerful because a
20 little kid looking at that, you know, one of the
21 things I think is really important is, a child
22 can look at this in that it really resonates,
23 this isn't a old man on a coin, this isn't an
24 adult on a coin, this is a kid. What is that,
25 that looks like me. What are they doing, what's

1 she doing. And I think that's really powerful.

2 Now if you went with design Number 1
3 I do think it's important to have the name Ruby
4 Bridges. We're all of a generation who we know,
5 and I understand, Ms. Bridges, the children, that
6 those are, that's your audience, but do I think
7 it's imperative that, you know, that it is
8 important. Your name is important. Your
9 father's name is important. You're Ruby Bridges.
10 It's important. And I think if you went with
11 design Number 1 it would be imperative to have
12 your name on there.

13 The other thing I would say is, for
14 the reverse, design number, I think it's design
15 number, let me pull it up real quick. Design
16 Number 4 I believe it is. To everyone's point
17 who's been talking about the, you know, for a
18 lack of a better word, I'll think of the
19 multitudes of people marching.

20 And this collective effort to gain
21 civil rights for all, I think that's very, very
22 important. And to see it, to actually see that
23 collective of people. And to see the diversity
24 of people is imperative. And I think that this
25 design does that better than any.

1 And the other part of that is, is that
2 these designs, abolitionism, civil rights, I
3 would hope that someone who holds these coins
4 does not think of these designs as, these are
5 coins that speak to Black people. This isn't
6 segregated history, this is all of our stories.
7 It's everybody.

8 Abolitionists. It was a collective of
9 people. Civil rights was a collective of people.
10 Abolition, the work of abolitionists, again, it
11 freed Black people but it brought the nation out
12 of the bondage of slavery. Civil rights helped
13 to gain civil rights and helped us to try and
14 fulfill democracy, right? Freedom, equality,
15 justice.

16 And then you even see, after Martin
17 Luther King passes, after the Civil Rights Act is
18 passed, the Fair Housing, all of that, the idea
19 of people continuing on with the poor people's
20 campaign. And this idea of collective power to
21 push for rights and justice and equality.

22 So I think that that's very, very
23 important to see the gathering across section of
24 people across, it's intergenerational, it's
25 interracial. It also crosses economic class.

1 And also region.

2 While you can't see all of that in
3 these images, I do think that it gives that sense
4 of that of mix of people who were involved in
5 this movement. And so that's what I would say
6 about those images.

7 I think just reflecting on 1, and
8 reflecting on 1B for the obverse, and then
9 reflecting on 4 for the reverse, those would be
10 the ones that I, that resonate the most to me.
11 And I do think that the marching images are
12 great, but unless you show the, really show the
13 images of all the people where they are clearly
14 defined, it doesn't have as much of an impact.
15 Thank you.

16 CHAIR VAN ALFEN: Thank you as well.
17 These are, again, very useful observations. Yes.

18 MS. STAFFORD: Sorry, I just wanted to
19 add. Both Ms. Bridges and Ms. Elliott identified
20 it in what they just shared with us. Reverses 1
21 and 2, we were managing a lot of inputs as they
22 portfolios were being developed. And so we are
23 very aware, Ms. Elliott did speak to us at length
24 about the need to be broadly representative of
25 those involved in the Civil Rights Movement and

1 have diversity across ages, races, et cetera,
2 depicted on these coins.

3 We unfortunately weren't able
4 necessarily to effective these particular coins,
5 Reverses 1 and 2, but that does not mean that
6 that could not happen, and it should. I just
7 wanted to make sure that we acknowledge that
8 because it was very much a key component in what
9 was driving kind of the messaging behind the
10 reverses for this coin. And we just, because of
11 time and some other things weren't necessarily
12 able to illustrate it so clearly with these, but
13 it could be done.

14 CHAIR VAN ALFEN: All right. April,
15 thank you very much for that. Are we ready to
16 score? I think so. Why don't we score then.

17 So the Committee will now score the
18 obverse and reverse design candidates for the
19 2026 quarter commemorating civil rights. Please
20 hand your score sheets to Greg Weinman. We will
21 take a ten minute break and be back at 5 o'clock.

22 (Whereupon, the above-entitled matter
23 went off the record at 4:47 p.m. and resumed at
24 4:54 p.m.)

25 CHAIR VAN ALFEN: We are back. And I

1 recognize Greg Weinman, Counsel to the CCAC, to
2 present the results from the scoring sheet. So,
3 Greg, if you would please.

4 MR. WEINMAN: I'm pleased to report
5 that I think we'll have some clarity on this
6 scoring. Starting with the obverse is Obverse 01
7 received 27 out of a possible 30 points making it
8 the high scoring design.

9 01A received eight points. 01B
10 received 13 points. 02 received 12 points. 03
11 received three points. And 04 received five
12 points.

13 Moving on to the reverses. Reverse 01
14 received 14 points. Reverse 02 received 22
15 points, making it the high scoring reverse
16 design. Reverse 2A received 12 points. Reverse
17 3 received 12 points. Reverse 4 received 14
18 points. Reverse 5 received ten points. And
19 Reverse 6 received one. And Reverse 7 received
20 one.

21 Once again, the high scoring designs
22 are Obverse 01 and Reverse 02.

23 CHAIR VAN ALFEN: All right, Greg,
24 thank you very much.

25 MEMBER MORAN: Piece of cake.

1 CHAIR VAN ALFEN: As most of you know
2 we will be reviewing all of this and making our
3 recommendations tomorrow, but if there are any
4 final comments at this point we can entertain
5 those comments, otherwise we can move towards
6 adjournment after this very, very long day.

7 MEMBER SCARINCI: Motion to Recess.

8 CHAIR VAN ALFEN: All right, I'll call
9 that motion in just a moment, but first I, again,
10 would very much -- Oh, Kellen, yes.

11 MEMBER HOARD: Well my final comment
12 is just, how do we get Ruby to come to all of our
13 meetings?

14 (Laughter.)

15 MEMBER HOARD: Speaking to us.

16 MS. BRIDGES: I would not want that
17 task that you guys have right now. I am sure it
18 is weighing pretty heavy on your shoulders. I,
19 again, just want to thank you for having me,
20 thank you for considering me. And may God be
21 with you --

22 CHAIR VAN ALFEN: Again.

23 MS. BRIDGES: -- in your decision
24 making.

25 CHAIR VAN ALFEN: Yes. Again, thank

1 you so much for being with us today. And I do
2 want to echo what Annelisa Purdie said earlier
3 that the world is a much better place with you in
4 it.

5 I also want to thank Lance Volland and
6 Mary Elliott for joining us today in the review
7 of this portfolio. And at this point I would
8 like to ask if we have a Motion to Recess?

9 MEMBER SCARINCI: Motion to Recess.

10 CHAIR VAN ALFEN: Thank you.

11 MEMBER STEVENS-SOLLMAN: I second that
12 motion.

13 CHAIR VAN ALFEN: And we have a
14 second. And so, all in favor please signify by
15 saying aye?

16 (Chorus of aye.)

17 CHAIR VAN ALFEN: Any opposed? All
18 right, the motion carries. The time is 5, or
19 4:58, and we are in recess until 8:30 a.m.
20 tomorrow morning, at which, again, is half an
21 hour later than the time originally announced.
22 So thank you again. And we shall see you
23 tomorrow.

24 (Whereupon, the above-entitled matter
25 went off the record at 4:57 p.m.)

C E R T I F I C A T E


This is to certify that the foregoing transcript

In the matter of: Citizens Coinage Advisory
Committee

Date: 10-15-24

Place: Washington, DC

was duly recorded and accurately transcribed under
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&	131:18,24	139:11,15	131:8 132:6
& 4:3	135:23 141:18	170:2 203:1,7	08a 131:8
0	141:24 147:19	258:19,23	09 112:24
0-01 109:14	241:9 258:5	266:5 270:22	131:9 132:6
0-01a 109:8	265:8 269:2	273:9 299:10	1
0-4 109:18	299:9	03a 131:3	1 1:1 2:13 4:1
0/01 64:3	01b 229:6	203:7	4:17 5:8 25:25
0/06a 64:4	241:10 257:25	04 68:9 110:10	26:10 28:8
0002 2:12	258:6 266:22	111:18 115:20	38:16 40:14
0004 5:7	299:9	115:21,22	58:24 59:8
006a 72:23	02 41:11 68:6	116:4,18	60:5 69:15
73:5	72:7 111:15	130:19 131:3	85:2 91:5,13
01 39:18 41:11	115:23,23	131:21 132:1	91:14 99:16
52:10,11 114:2	120:13 129:21	203:1,8 225:24	100:7,11
115:25 116:2,4	129:21,22,23	228:9 270:23	105:10,14
116:16,20	130:16,23	277:17,17	111:9 114:7,9
129:13,13,15	131:1,19,25	286:13 299:11	117:23 123:11
129:19,19,20	135:4 139:12	04a 131:4	125:1,3 158:17
129:20,21,21	144:6,6 202:25	203:2	160:15,15
129:22,23,24	203:6 217:15	05 130:19	167:24,24
129:25,25	223:5,7,10	131:5 132:2	168:1,6 169:14
130:14,25	225:22 239:15	203:3,8 224:25	169:14,19,19
131:18,23	241:10 264:1,5	225:22 229:11	172:6 173:8
135:10 138:6	264:10 265:8	230:3	174:6,18,19
140:14,23	266:1,2,8,19	05a 130:20	175:11,25
141:9,18,18	282:8 299:10	06 72:24 73:2	176:12 178:3
203:4 228:23	299:14,22	112:20 130:21	178:23 179:3
229:18 231:6	02a 177:13	131:5 132:3	179:11,23
258:5 266:1	202:25 203:6	203:3,8 273:6	185:9,24
269:7 271:8,11	266:1,2,8	06a 72:25 73:1	189:12 190:15
280:21 291:20	03 72:4 111:16	130:21 131:6	191:1,4,6,15
299:6,13,22	112:6 115:19	07 112:20	191:16,18
01a 36:7 40:14	116:4,8,8,19	121:10 131:7	193:6 194:13
41:16 52:12	116:20 129:24	132:3 203:9	194:17,18
115:25 116:21	129:24,25,25	273:7	197:9 202:23
121:9 129:15	130:18 131:2	08 112:23	209:16,20
129:22 130:15	131:21 132:1	115:21 116:15	210:5 219:1,9
	133:23 135:5	116:16,18,19	

219:14,22	10:11 55:22	14th 194:10	225:20 241:8
226:9 227:2,17	11 1:15 3:4 4:7	244:2 246:6	241:18
229:4 230:13	4:8,16 5:13	15 1:8,21 3:11	1800s 145:22
230:14,25	63:4 103:5	4:23 5:10,15	1818 156:19
231:8 232:4,4	113:14 119:1	130:19 131:8	1824 181:23
232:8,18 234:3	131:11 132:8	242:13	1830s 162:8
234:8,17	203:3,9	151 5:1	1833 155:25
235:25 236:8	116-330 19:24	153 5:3	1838 156:20
236:13,15	11:01 96:13	15th 194:10	1841 156:21
237:10 241:8,8	11:08 96:14	244:3	1845 157:2
241:15,19	11:50 128:10	16 1:23 3:13	1848 184:13
242:9 248:13	12 1:16 3:5	4:25 5:16	200:20 207:5
250:7 261:20	4:18 5:13	129:15 289:11	185 5:4
264:3,20,22	63:10 103:9	160 198:18	1852 157:8
267:10 268:1	113:16 121:10	17 1:25 3:15	1856 181:24
268:22 269:7	124:19 131:12	5:1,17 131:3	1863 182:3
269:17 272:8	132:8,8 203:3	225:20 289:11	1865 156:16
273:10 274:5	203:10 299:10	1770s 88:19	178:11 182:22
274:25 275:11	299:16,17	1776 26:11	182:24 198:9
275:11 276:7,7	12:45 128:5,7	56:24 58:12	1866 182:6
276:19 277:4,8	128:11	60:19 62:14	1895 182:25
278:11 279:23	12a 63:10	66:5 77:7 93:2	1896 244:10
293:1 295:2,11	67:19,19 69:1	95:11 99:4	18th 57:17
297:7,20 298:5	89:11 110:14	110:4 125:19	97:15
10 1:13 3:3 4:4	131:13	127:11 158:3	19 2:3 3:19 5:3
4:14 5:12	13 1:17 3:7	209:10 247:17	5:19 129:20
62:23 69:9,9	4:19 5:14	1780s 75:18	131:9
75:15 94:24	61:18 63:1	1782 125:20	1916 233:12
102:24 113:5	202:25 203:7,9	1787 44:11	1917 208:1
131:10 132:7	299:10	79:8 97:1	1920 206:24
202:8	13th 156:15	102:15 103:7	208:17 220:9
10,000 210:16	157:11 182:21	1788 97:2	224:18
10-15-24 302:6	184:10,21	1789 97:3	1954 244:24
100 22:23	194:10	127:12	253:15
23:13 66:8	14 1:19 3:9	1792 18:14	1957 245:11
229:10	4:21 5:14	18 2:1 3:17 5:2	1960 246:6
10:03 55:21	131:5,25 245:3	5:18 131:8	247:6
	299:14,17	132:4,5,7	

1963 245:17	230:13 232:8	222:16 227:7	10:13,19,24
1964 245:22	236:13 237:9	229:4,5 230:13	11:10 19:18
278:19	242:7,9 248:13	231:15 241:17	22:9 23:19,22
1965 208:25	249:2 261:7	249:6 250:7	24:21 25:2
236:9 245:23	267:10,22	261:15,15	26:11 32:18
251:7	268:22,23	264:20,22	50:24 55:9
1968 236:9	276:19,19	265:11 268:1	56:7,12 58:12
245:24	282:7,8,8	268:20 269:17	63:22 66:4,23
1976 67:7	293:19 297:8	270:15 272:8	67:22 74:18
93:25	1st 288:21	273:10 275:12	77:8 95:11
1986 22:15	2	276:7,19	96:3,19 99:4
1997 22:22	2 1:2 2:14 4:2	278:17 279:22	108:24 109:18
19th 94:22	4:21 5:8 41:16	279:25 297:21	110:5 127:24
125:8 183:21	56:24 59:10	298:5	128:22,23
197:19	60:13 66:12,14	20 2:5 3:20 5:4	132:16 133:1,6
1:15 128:5	69:25 71:21	5:20 130:1	134:14 141:7
1a 25:25 26:12	74:11 75:19	131:10 200:3,4	141:24 143:15
28:8,20 37:17	86:3 90:25	241:10,13	143:18 145:22
58:24 59:8	92:22,23 94:18	2016 14:13	152:5 158:4
78:6 85:2	96:19 99:19	16:11,12 18:6	165:22 202:4
99:16 100:7,12	100:14 105:17	240:15	205:25 209:10
105:10,10,14	108:13 111:18	2017 52:19	217:10 243:22
111:9,10	114:8,18,18,23	176:4 263:1	247:17 257:4
113:20 117:11	117:17 119:22	270:1	260:16 262:12
125:1 149:1	121:13 122:9	2018 23:10	298:19
209:16,25	125:23 126:22	2020 16:18	2026-2028 4:12
219:5 221:25	126:22 158:17	210:15	2027 51:6
225:14 226:9	161:1 167:24	2021 23:8	134:22 136:5
230:13 237:9	168:11 173:6	2022 153:2	140:17 141:9
242:7 248:13	176:13,21	2024 1:8 4:6	141:25
248:25 264:1,1	177:7,12 193:8	5:10 7:15	2028 7:19
264:5,10	193:9,15	11:25 14:14	22:10 23:20
268:22 276:19	194:13,21	15:5 24:25	32:18 51:6
291:20	195:12 198:15	2025 23:9	52:15 53:10
1b 209:17	199:19 200:11	2026 4:16,20	55:9 128:23
210:3 221:24	209:17 210:4	5:1,5 7:18,19	132:17 134:22
222:19 225:7	210:17 220:17	7:20,21,22,23	136:5 141:9,25
226:9,12,18		8:1,2,5 10:11	

20th 80:7	2:15 202:11	30 129:14,15	236:22 237:22
21 2:7 3:22	2:25 202:9,12	130:15,24	241:18 249:22
4:11 5:4,21	2a 158:17	139:7 200:19	251:5 259:8,24
203:5 241:16	161:1 168:11	202:24 203:5	263:10,11
22 2:9 3:23 5:5	173:6 174:22	241:9 299:7	270:8,16 272:9
5:22 129:15,20	174:24 175:1	31 4:24	272:18,21
129:24,25	175:11 177:7,8	32 207:5	273:1,11
130:16,24	194:21 195:12	3:16 240:23	286:11,12,12
197:20 299:14	250:7 264:22	3:30 240:19,24	295:16 297:9
23 2:10 3:24	265:11 275:12	3a 60:17,24	299:17
4:15 5:6,23	276:7 299:16	67:3 89:3	46 288:18
131:19 242:13	3	110:13 161:9	47 198:10
230 19:23	3 1:3 2:16 4:3	174:25 175:6	4:00 273:18
24 2:11 3:25	5:2,9 39:18	176:24 195:16	4:47 298:23
4:6 5:7,24	59:15 60:16,22	3rd 270:22	4:54 298:24
11:25	66:20 67:2,3	4	4:57 301:25
24th 7:15	86:23 90:19,23	4 1:4 2:18 4:3,4	4:58 301:19
25 5:25 58:18	93:16 99:25	5:9 59:19 61:1	4a 61:1 67:10
254:16 281:12	100:19 105:19	61:2 66:22	67:10 94:9
250 21:4 24:14	105:19 106:12	87:11 90:10,20	159:13 166:4
28:4 56:17	107:24 108:1,4	94:3 100:3,23	170:7,12
58:2 63:11	108:10,15	109:18 110:19	176:19 187:16
67:20 69:8	122:16 123:16	120:2 122:24	4th 157:8
77:6,9 80:1	152:6 159:2	159:13,20,20	5
88:21 98:20	161:9,15	161:21 166:3	5 1:5 2:20 4:6
106:3 110:15	167:20,20	168:14 170:8	5:5,10 59:23
145:14	171:13 175:6	171:13 174:12	61:4 81:20,22
250th 89:13	175:22 176:24	174:18 176:19	81:24 83:2
155:6	177:7 187:19	176:24 185:17	87:23 88:4
26 4:19 40:16	195:16 204:2	185:18 187:6	90:10 91:21
202:23 206:24	211:1 223:13	187:17 190:3	93:11 94:10
27 40:16 134:9	229:4 231:20	206:1 211:6	101:1 124:4,4
299:7	241:17 249:15	221:7 223:18	159:24 162:5
27,000,000	250:21 264:21	223:21 227:11	167:13,24
207:2	264:23 269:18	228:19 230:3	175:25 176:8
28 40:16	299:17	231:24 232:24	176:12 185:10
134:10		234:15 235:6	185:23,23

188:2 190:11 191:1,4 194:15 204:2 211:10 223:21 230:23 237:16,22 239:15 241:19 251:5 260:21 269:25 270:7 270:22 272:9,9 272:14,18 273:2,11 283:6 298:21 299:18 301:18 50 66:8 52 79:2 54 251:8 5a 59:23 87:23	283:20 285:23 299:19 60 79:3 60s 275:15 66 178:11 68 207:5 6:00 5:12 6a 59:23 61:15 61:24 87:23	203:9	102:20 115:1 118:13 135:3 150:11 193:12 216:12 218:22 272:23 273:2 298:3,12 ably 232:13 abolish 156:14 192:10,13 abolished 178:12,13 180:21 182:22 201:21 abolition 157:21 158:6 160:2,17 161:5 162:23 180:18 180:22,25 181:7 183:20 183:22,23 184:20 187:14 192:4,11,12,12 192:18,19,20 192:22 199:22 201:19,22 202:23 296:10
6	7 1:7 2:24 4:8 5:11 62:4 101:24 110:1 114:25 124:13 126:17 162:22 169:25,25 171:15,16 173:9 176:25 180:5,6,9 186:1,1 188:10 190:15 195:18 195:20 252:10 270:12 299:19 70 253:16 255:15 70s 289:2 70th 256:6 72 207:17 7a 162:22 168:17,18,22 169:1,5,9 171:15,18 173:10 180:5,8 180:9 186:17 203:9 7b 162:22 180:5 186:13	8 8 1:9 3:1 4:10 5:11 62:11 88:24 92:2,9 102:5 170:1 801 1:13 8:30 5:13 7:25 301:19 8a 62:11 88:11 88:24 92:2,9	ably 232:13 abolish 156:14 192:10,13 abolished 178:12,13 180:21 182:22 201:21 abolition 157:21 158:6 160:2,17 161:5 162:23 180:18 180:22,25 181:7 183:20 183:22,23 184:20 187:14 192:4,11,12,12 192:18,19,20 192:22 199:22 201:19,22 202:23 296:10
6	7 1:7 2:24 4:8 5:11 62:4 101:24 110:1 114:25 124:13 126:17 162:22 169:25,25 171:15,16 173:9 176:25 180:5,6,9 186:1,1 188:10 190:15 195:18 195:20 252:10 270:12 299:19 70 253:16 255:15 70s 289:2 70th 256:6 72 207:17 7a 162:22 168:17,18,22 169:1,5,9 171:15,18 173:10 180:5,8 180:9 186:17 203:9 7b 162:22 180:5 186:13	9 9 1:11 3:2 4:12 5:12 62:19 74:20 75:20 94:15 102:12 115:5 118:25 120:25 126:6 126:23 900 207:16 99.95 22:25 9995 23:14 9:00 1:14 5:8 9:01 5:10 9th 1:13	abolitionism 5:2 7:22 10:20 56:21 152:6,19 153:18 155:8 155:10,11,18 158:9,23 160:18 161:21 162:3,18 165:22 175:5 176:10,18 180:17,20,25 181:2,6 192:3
6	7 1:7 2:24 4:8 5:11 62:4 101:24 110:1 114:25 124:13 126:17 162:22 169:25,25 171:15,16 173:9 176:25 180:5,6,9 186:1,1 188:10 190:15 195:18 195:20 252:10 270:12 299:19 70 253:16 255:15 70s 289:2 70th 256:6 72 207:17 7a 162:22 168:17,18,22 169:1,5,9 171:15,18 173:10 180:5,8 180:9 186:17 203:9 7b 162:22 180:5 186:13	a a.m. 1:14 5:8 5:10,13 7:25 55:21,22 96:13 96:14 128:10 301:19 ability 50:16 150:18 263:17 293:6 able 13:14 19:1 32:25 72:14	abolitionism 5:2 7:22 10:20 56:21 152:6,19 153:18 155:8 155:10,11,18 158:9,23 160:18 161:21 162:3,18 165:22 175:5 176:10,18 180:17,20,25 181:2,6 192:3

192:10,14,15 192:18,21,23 194:24 199:22 202:5,22 296:2 abolitionist 153:20 156:12 159:3 161:14 184:3 197:18 abolitionists 156:7 159:22 160:19 162:8 171:2 296:8,10 above 29:19 55:20 62:22 77:3 91:3 96:12 128:9 176:21 191:21 202:10 240:22 268:3 298:22 301:24 abraham 45:3 abroad 82:12 184:9 216:23 244:18 absence 172:11 293:16 absolute 213:3 264:24 absolutely 52:13 167:2 172:4 182:13 182:16 202:18 206:18 226:7 240:4 248:9,11 253:1,9 271:15 274:5 276:23 279:22	abuse 258:11 academic 238:6 accent 28:13 accentuate 236:13 accept 135:1,1 acceptance 82:22 accepted 84:17 141:19 access 220:13 261:11 accidentally 227:3 accommodate 204:11 accommodati... 139:19 accomplish 282:2,3 accountable 158:24 accuracy 220:21 accurate 186:3 261:8 302:10 accurately 302:8 achieve 208:9 244:22 achievement 21:10 208:15 achieving 207:20 208:12 acknowledge 298:7	acknowledges 160:10 acknowledging 252:13 acknowledg... 160:20 acorn 60:6,13 73:7 act 17:10,19 19:25 57:11 66:25 97:22 110:8 192:10 208:25 245:23 245:23,24 296:17 action 28:25 62:3 71:18,19 153:16 160:12 161:2 176:20 176:20 183:19 201:19 210:23 211:3 213:12 223:7 250:17 251:15,19 302:12,17 actions 245:9 246:25 249:13 active 201:15 actively 99:18 155:14 activism 226:21 activist 184:4 activists 207:12 252:14 activity 268:1 acts 20:24 207:21 245:20	246:1 248:23 actual 88:1 123:4 124:1 actually 19:7 35:25 48:11,13 48:16,19,22,25 49:2 65:21,23 68:23 72:12 74:15,24 79:2 82:1,12 84:16 84:22 85:8 86:1 88:8,24 109:12 116:12 120:19,20 130:17 137:6 145:13,16,25 146:23 149:1,4 149:18 181:25 183:14 184:18 185:18 186:2,2 188:14 199:12 204:16,18 224:23 225:15 234:1 253:7,15 253:22 255:8 260:21 268:2 271:21 281:19 282:17 283:9 284:13 290:11 295:22 adaptation 135:6 add 37:1 38:6 47:1 91:12 121:24 149:24 223:2 230:11 231:5 238:14 297:19
---	--	---	---

addition 13:21 32:1 51:23 87:7 137:1 197:23 additional 26:9 27:3,18 28:25 29:13,24 30:20 31:5,15 50:4 60:22 100:18 100:22 102:10 103:3,7 144:9 201:7 292:12 292:13 address 84:19 147:18 165:18 181:5 191:23 192:2 201:25 212:5 216:3 238:22 244:1 253:3 254:10 255:22 265:14 265:18 addressed 11:20 addresses 157:7 adjacent 276:3 adjournment 300:6 adjust 231:3 adjusted 70:11 124:11,12 adjusting 89:8 adjustment 293:21 administer 98:7	administration 3:7 10:16 administrative 267:15 admit 124:24 190:22 adopt 66:3 133:25 149:21 adopted 91:19 162:7 adopting 133:16 134:20 adorned 99:17 adult 294:24 adulthood 183:15 adults 283:25 293:15 advance 138:5 247:9 advantage 91:6 172:19 advent 70:17 advice 17:11 122:25 advising 15:14 advisors 64:17 104:3 153:3,6 292:13 advisory 1:3,12 5:10 11:6 12:17 15:9,10 16:2 24:23 302:3 advocacy 157:14 246:1 advocate 75:9 200:18	advocates 209:22 247:14 aesthetic 110:16 aesthetically 120:21 121:16 affairs 2:24 3:1 3:2,12 9:22 10:3,4 11:1 206:8 affirmation 16:20 aforemention... 8:5 african 3:10,16 10:23 11:8,13 155:16 164:18 169:7 195:3,8 196:6 216:9,10 244:1,8,19 248:4 283:23 285:13 afternoon 32:14 52:1,4 125:21 128:15 143:24 165:12 165:15 205:16 252:24 age 14:18 57:12 120:15 184:20 197:20 197:20,21 200:19 249:25 250:4,10 agency 63:14 agenda 4:2 7:13 128:6	agent 156:23 ages 298:1 ago 21:20 110:10 254:16 agree 37:20 42:14 46:4 52:12 68:12 74:10 78:6 136:2 137:19 140:1,17 149:20 169:24 171:15 174:4 179:17 200:15 229:2 236:2 237:15,20 264:17 265:25 267:23 272:22 278:8 283:12 293:19 agreed 117:15 236:5 284:24 agreeing 117:10 agreement 213:16,18 ahead 127:25 128:4 130:12 135:14 albeit 268:13 270:9 alex 13:15 17:24 19:1 alexander 15:21 17:22 alfen 1:14,17 5:9 6:2,9,13,16 6:19,23 7:2,5,9 7:10 8:16,24
---	---	---	--

9:2,5,8,11,14	144:10 146:6	276:8 278:6	amazing 80:23
9:17,20,24	147:8,14 148:8	291:22 292:10	119:8 253:10
10:2,6 12:6,10	149:15 150:7	297:16 298:14	255:14
12:13 18:22	150:22 151:25	298:25 299:23	amazingly
19:14 31:22	158:14 165:13	300:1,8,22,25	21:21 126:7
33:5,19 34:4	167:5 169:20	301:10,13,17	amazon 238:7
35:19 37:3,24	172:1 173:23	alice 207:15	ambivalent
38:21 40:18	175:14 177:21	218:17,19	70:9
42:13 45:17	179:14 181:4	227:21	amend 97:8
47:22 49:11	182:18 183:2,6	aligning 251:21	amendable
50:21 51:8,21	186:20 190:19	aligns 108:1	107:1
52:6 53:25	192:25 196:25	allegorical	amendment
54:6,23 55:3,6	197:3 201:4,24	27:22 29:4	23:7 48:22
55:23 63:18	202:13,21	101:16	141:17 156:15
64:22 67:24	203:12,24	allegories 36:2	157:12 178:11
68:16 71:10	204:12 205:8	allegory 162:23	182:21 184:10
74:6 75:22	205:23 206:18	allenswood	184:21 194:10
77:20 80:12	206:21 212:3,9	3:14 11:5	206:23 208:4,6
89:23 92:13	214:18 216:1	206:10	208:14 209:13
95:21 96:15	217:5 218:3	allida 3:14 11:4	211:13 229:13
104:14 108:17	219:24 222:21	206:9 213:6	232:1
110:24 111:5	223:24 226:5	214:21 235:25	amendments
113:23 115:11	227:15 228:24	243:13	194:10 244:3,9
117:4 119:2	230:8 232:5	allow 55:16	america 15:1
120:8 121:25	233:7 235:12	249:19 285:10	23:13 30:17
124:23 127:18	237:11,25	287:4	58:18 62:8
128:12,19	238:11,18,24	allowed 45:3	81:4 88:15
130:4,12	239:10,16	73:5 106:2	99:12 105:25
131:14 132:10	240:9,25	allowing 165:4	152:23 154:11
132:15 133:24	241:22 242:4	254:2 255:17	154:23 155:12
134:3,18	242:14,17,21	allusion 233:17	155:17 157:23
135:20 136:8	243:6,19 248:9	aloft 211:23	158:7,8 160:11
136:15 137:14	248:11 252:22	alongside	162:24 176:3
138:2 139:21	254:8 255:19	22:18 156:24	209:14 236:23
140:11 141:1	256:24 260:7	274:10	247:22 249:13
141:12,21	262:13 265:13	alternative	282:4
142:8,22 143:4	267:2 268:7	185:3	america's
143:10,14	270:17 273:12		25:15 58:3

61:5 79:7 83:7 101:2 116:23 162:9 248:20 251:1,16 american 1:22 3:11,16 6:7 10:23 11:8,13 14:19,21,24,25 17:8 22:14,16 22:21 25:20 26:22 28:19 31:3 62:20,25 63:15 82:14,25 84:18 85:14 88:13 97:13 102:2 103:10 108:11 109:1 109:23 124:9 144:19 154:5 156:1,22 160:9 161:16 162:20 164:18 177:16 183:25 185:12 197:19 208:12 208:15 209:17 211:1,5,18 213:2 216:6,9 216:11 226:14 226:20 243:8 244:19 247:8 248:4 250:22 251:12,24 252:6 259:3,6 260:15 262:21 270:3,10 272:25 274:22 276:15 283:23	american's 275:19 americans 28:3 29:16,23 40:6 56:13 58:15 59:3 81:10 82:4 85:7,10 86:17 87:6,16 87:19 88:1 106:4,16 107:8 110:6 153:15 155:6,16 156:13 157:24 169:7 184:9 195:3,8 196:6 208:18,24 209:7,23 214:16 242:23 244:2,8 250:4 250:7,17,23 252:4 259:6 262:2 285:13 americas 252:18 amiable 198:1 amount 84:6 126:12 219:3 amplify 30:3 ancient 80:16 angel 93:13 angela 3:16 11:7 216:1 243:13 angle 223:8 angry 285:8 ann 10:16 31:19 54:2	anna 188:20 anne 207:14 annelisa 2:8 7:6 40:18,21 68:17,20 71:10 93:11 122:1,3 124:23 186:25 187:2 190:19 219:25 222:21 223:18 257:8 267:5 301:2 anniversary 89:14 127:11 142:13 155:6 announce 5:19 announced 5:14 301:21 announcement 62:15 annular 211:15 answer 235:21 answered 81:15 289:8,21 antebellum 156:6 anthony 207:12 215:11 227:23 anti 156:1,22 170:17 171:8 183:19,24 184:3 antiques 14:17 anxious 169:17 anybody 271:20 275:6 anyway 53:4 80:11,11 129:1	171:4 277:1 apart 73:17 189:8 apathetic 86:7 apathy 107:14 appeal 46:10 46:12 114:20 261:18 appealed 46:1 appealing 107:9 122:15 122:19 232:24 appear 32:8 33:7,8 91:13 91:25 92:11 121:13 127:13 185:2 204:7 225:11 appearance 46:9 appearances 46:13 appeared 38:13 121:14 184:12 199:15 210:12 appearing 92:10 appears 78:14 applause 16:4 18:21 application 124:2 apply 252:7 263:9 applying 17:12 appointed 14:12 16:19
--	---	---	--

appreciate 66:20 86:13,14 89:21 90:1 92:6 186:21 205:22 218:24 243:7 254:1,2 254:12 256:23 257:20 261:7 269:5 273:17 273:22 291:20 292:4	april 2:15 8:21 14:14 15:5 20:18 22:10 33:5 50:22 51:9 52:9 56:8 56:10 63:19 96:20,22 104:14 138:4 152:6,8 170:4 206:1,2 239:3 243:23 298:14	arm 28:16 61:20 175:8 195:25 250:8,8 258:14 278:2 293:22,25 armed 246:9 armor 78:15 arms 52:24 61:1,3 189:9 189:15 210:8 251:25 291:15 arose 270:1 arranged 114:15 array 145:24 arrows 62:21 75:4 art 24:24 37:25 38:22 43:9 52:22 90:3 107:25 108:2 108:14 117:5 119:2 136:8 145:24 165:23 165:25 167:6 181:4 183:3,13 201:8,24 211:11 217:12 222:22 223:24 226:2 231:10 231:13 232:23 236:16 238:3 238:14 239:8 265:1 267:3,5 268:7 278:19 artful 178:6 arthur 1:20 5:23,25 12:4	38:2 90:4 117:7 179:15 201:10 222:23 articulated 28:24 62:2 artist 25:5 66:16 138:11 138:20 166:12 182:9,12 264:24 277:18 artist's 78:17 110:13,22 artistic 81:17 83:20 85:23 86:19 93:14 121:18 268:17 270:13 artistically 66:24 artists 24:20 25:1 42:16 58:19 99:13 103:13,21 204:4 arts 1:24 6:11 14:24 ascend 28:12 61:19 162:24 ascending 39:4 45:22 ascent 163:2 ascribed 98:14 asian 256:13 aside 64:11 132:18 asked 15:24 58:19 99:13 103:21 133:4,5
appreciated 67:2,19 70:1 95:8,9 117:18 201:16 223:13 237:12	aptly 114:6 ar 217:16,19 arc 114:11 arch 41:19 42:6 124:5 archangel 70:16 arched 239:7 arches 239:8 architectural 223:3 archive 24:2 207:19 archives 3:6,6 10:15,16 54:20 arduous 160:4 162:25 area 85:20 142:12 argument 205:9 230:23 263:7 arguments 197:23 arising 26:2 61:8		
appreciation 24:13			
approach 17:14 65:16 137:23 206:16 267:24			
appropriate 85:24 114:4 145:4 183:11 204:18 233:2 233:18 242:22 243:9 275:13			
approval 4:4 7:14 11:23			
approve 12:3			
approved 57:2 96:25 153:1			
approximate 40:4			
approximately 5:12			

262:16 287:3 asking 50:23 81:9 106:18 180:15 aspect 80:18 92:25 280:4,6 aspects 280:8 aspen 112:10 aspiration 185:2 aspirational 196:8,10 aspirations 58:4 83:9 98:21 aspire 83:11 196:11,11 assembly 29:18 assert 63:8 asserted 56:18 59:3 asserting 161:11 asserts 31:8 associate 11:3 136:10 247:25 associated 171:7 278:13 associates 83:17 association 14:20 assuming 98:12 171:5 ate 246:20 athena 122:12 attack 287:8 288:18	attempt 43:18 attend 246:14 attendance 8:20 attended 245:17 attention 17:17 39:22 60:4 67:16 81:24,25 171:23 186:15 221:23 222:11 261:19 283:10 283:14 attractive 93:19 94:12 126:18 auctioned 79:6 audience 187:6 295:6 audiences 157:4 159:21 audio 68:10 212:14 august 206:24 author 14:21 authority 98:12,18 105:23 240:8 autobiography 157:1 autonomy 69:16 ava 13:16 18:4 18:6 19:1 average 213:19 avoid 86:23 106:21 168:25 168:25 293:14	avoiding 168:23 award 4:8 7:16 12:18,22 13:10 15:9,11,19 16:3 18:19 116:12 awarded 288:6 288:8,12 awardee 3:4 aware 8:9 33:16 284:10 289:15 297:23 awed 21:5 aye 12:11,12 143:8,9 301:15 301:16	182:14 189:13 199:15 200:11 202:14 221:8 227:20 229:8 241:1,7 260:5 269:10 270:3 272:15 279:1 284:22 287:5 287:21,22,23 288:12,22 298:21,25 background 56:23 96:24 155:9 156:17 174:13 187:7 187:17 198:23 199:2 206:22 222:7 232:17 244:1 246:5 248:25 252:8 259:3 264:6 271:10 273:1 274:19 backgrounds 82:15 198:19 198:21 bad 79:9 151:23 173:15 badge 229:24 237:3 293:25 badly 271:23 baijal 2:20 9:11,13 22:11 baker 256:10 balance 98:17 252:14 balanced 20:8 107:10 275:12
---	---	--	---

balances 98:11	beautiful 15:1	94:4 141:2,15	222:23,24
ballot 210:22	18:19 38:3	164:20 166:12	238:4 239:8,14
211:2,11,16	41:20,24 42:6	167:2 181:8	267:3,4,5,9
219:16	52:21 53:8	182:5 191:2	278:20
ballots 219:18	66:15 70:19	198:12,14	best 17:11
bank 224:20	76:4 91:22	199:6 200:22	42:23 45:14
banner 209:19	123:16 124:3	239:15 259:21	72:7,7 81:14
211:20 213:23	126:8 176:4	267:11 268:16	114:22 132:16
225:10 268:2	199:9 292:17	280:23 285:22	185:24 216:21
bared 291:3	beautifully	286:7 291:19	225:23 226:19
barely 112:7	41:6,15 88:17	295:16	230:6 277:9,15
barracks	123:14 124:15	bell 62:12,13	288:23
287:22,24	138:7 178:8	62:14,17 79:10	better 34:23
barriers 209:2	189:23,24	79:10,17,21	36:23 43:22
base 38:9	274:8	88:16,25 92:3	44:1 45:11
281:14	beauty 35:5	92:10 162:6,6	68:25 71:20
based 24:16	38:18 108:9	168:15 171:6,6	73:20 78:6
25:1,6 58:16	began 181:24	190:10 284:21	81:2 84:11
59:6 64:9,11	beginning	bell's 62:16	109:11 111:10
69:11,12 83:20	25:25 36:15	beneath 27:10	111:18 114:15
97:15 137:8	61:7 66:19	29:21	116:3 121:19
170:17 171:1	88:3 106:1	beneficial	121:23 125:13
240:7 267:18	195:4 280:24	150:11	130:9 150:10
268:25	beginnings	benefits 83:6	171:16 176:17
basically 81:8	93:1 94:21	benjamin	179:11 180:24
82:16 109:25	begins 63:6	102:15	183:1 189:2
battle 161:22	184:14 215:6	bernstein 1:20	201:21 202:19
211:17 213:17	behalf 164:8	5:23,25,25	222:20 228:1
287:17	252:25	12:4,4 37:25	229:5 231:14
beacon 209:19	behave 284:5	38:1,2 90:3,4,5	257:15 273:11
beam 42:5,8	behaving 284:7	117:5,7,8	284:5 295:18
bean 46:7	belief 82:25	136:9 165:24	295:25 301:3
bear 163:1	83:1 180:20	165:25 166:17	beyond 13:3
193:4	192:14 201:17	167:4 179:15	146:4 154:2
beard 176:15	201:19,20	179:16 183:5	255:1 272:16
188:7	beliefs 192:15	201:9,10	bicentennial
bearing 22:22	believe 7:12	217:14,21,24	14:23
110:8 211:4	46:6 51:9 70:4	218:2 222:22	

bifurcated 136:13	187:23 190:3 193:10 196:2	boils 215:14	bothers 147:20
big 65:15 172:20	197:10 205:17 220:23 222:2	bold 49:6 67:19 115:1 172:23	bottom 40:15 112:11 117:16
bigger 167:23 255:4 289:16 289:18	226:12 229:14 229:15 231:14 268:17 270:10	211:22 248:24 265:10 266:3 277:13	138:14 227:10 232:21 260:1 266:20 269:3 271:13
biggest 140:24	271:7 272:7,15	boldest 229:5 58:3	bound 195:10 196:18
bill 24:9 27:5,9 27:18 29:14,15 29:25 31:7,9 31:15 35:9 36:19 38:10 39:25 40:1 42:1,7 48:24 49:1,25 54:14 194:7	286:16,18 black 3:14 11:4 154:9 172:11 196:9 206:9 208:18 212:4,7 212:11,20 213:7 214:20 215:3 220:2 223:6 234:20 236:1 242:17 242:18,22 243:6,14,18 244:16 245:12 246:19 289:2 290:2,4,19 294:11 296:5 296:11	boldly 30:8 60:2 211:17 226:24 boldness 49:17 bondage 156:4 195:6,9 196:16 296:12 bonds 13:3 boneza 2:19 9:8 book 87:21 90:13 184:25 262:18 books 215:5 248:15 249:7 274:7 boots 222:17 border 26:12 26:14 168:10 born 18:6 21:25 28:23 62:1 156:18 253:16 boston 3:17 11:8 216:11 284:25 bother 46:17 272:7	boxes 229:22 boy 159:7 187:22,23 251:23 boycotts 245:10 boys 52:19 53:2 brainer 76:4 branch 23:12 62:21 98:12 118:1 branches 75:5 98:10 99:17 100:9 139:5,9 brave 246:22 bravely 247:5 bravery 255:11 break 55:16,19 96:7 137:17 202:8 240:19 298:21 breaking 42:11 160:22 189:16

232:11 breaks 29:5 101:17 brearily 44:16 brendan 3:1 10:2 brevity 68:22 brick 99:19,19 102:8 bricks 71:15 102:6 147:23 bridge 251:6 251:13 269:22 272:9,13,15 277:19,20,20 283:7,14 289:25 291:17 bridges 3:18,18 3:19 11:11 154:8,10 246:5 246:6 247:13 247:25 248:14 249:7,15,23 252:23 253:2,5 253:22 255:24 257:12,20 258:10 260:13 262:5 263:16 264:11 266:20 267:21 268:11 268:14 271:6 271:12 273:17 274:1 276:17 278:23 279:3 280:14,17 287:14 291:22 292:17 293:23 295:4,5,9	297:19 300:16 300:23 bridges's 259:20 293:17 bridging 251:15 brief 40:22 152:11 briefly 66:10 bright 163:9 brilliant 256:22 bring 20:19 50:16 51:5 70:11 104:11 142:18 195:5 207:18 238:1 bringing 54:17 195:8 brings 30:8 221:18 britain 57:1 156:3 britannia 125:8 british 28:17 61:22 63:8 242:25 broad 149:8 183:18 208:9 broader 208:12 226:16 275:9 broadly 84:16 297:24 broken 161:7 162:19 171:10 174:23 175:3 179:5,6 189:3	189:9,18 199:23 200:7 bronze 15:20 15:22,25 brother 170:21 171:25 brothers 287:20 brought 13:22 76:22 118:23 139:3 157:12 176:9 220:4 292:4 296:11 brown 245:1 253:14 294:2 brutality 157:3 brutally 245:4 buffalo 14:25 bugle 90:10 build 71:15 102:9 103:22 building 29:5 46:2 73:21 93:21,23 99:18 101:17 114:12 114:14 117:23 118:1,16,20 159:11 161:16 166:20 210:1 222:1 273:21 294:8 buildings 180:15 226:17 builds 101:13 built 26:25 166:24 bullion 15:2,16 22:18	bunch 171:22 171:23 232:20 272:12,21 291:18 burden 105:23 bureaucracy 85:13 buried 290:6 burned 290:2 burns 207:16 burst 140:22 bus 245:9 buses 290:1 bush 170:19 business 11:22 12:15 128:15 128:20 254:20 254:21 292:6 bust 83:16 160:8 172:16 172:25 228:4 232:12,12 239:24 240:1 busy 37:15 38:7 39:7 43:14 46:4 49:20 167:20 170:5 175:23 271:4 282:25 293:20 button 211:7 237:3 bye 243:17
c			
c 4:1 5:8 39:18 129:19,22,25 302:1,1			

cady 184:17 207:3	155:9 158:11 205:25 206:15 212:2 248:6	260:10 278:10	cascading 250:2
cake 299:25		caPOZZola's 136:10 191:7	case 43:17 65:25 77:15 93:19 94:11 107:17 137:2
calf 288:10	candidates 96:18 134:23 240:15 243:21 298:18	capture 65:24 88:20 184:20	cases 155:19
call 4:3,3 5:9 5:23 43:20 44:3 103:11 164:12 171:23 243:3 248:7 251:19 276:15 281:14 292:14 300:8	candle 159:12	captures 30:12 62:4 88:16,17 88:21 89:12 106:12 108:7 108:14 159:16 161:21 249:9	cash 119:13
callback 69:11	candlelight 159:8	care 13:8 78:12 115:23 168:14 168:15 190:2 214:14 215:17	cashier 119:15 126:15
called 8:21 183:19,22 243:3	candor 74:17	career 17:25 184:8 254:19	cast 211:2 249:25
calls 93:9 155:21	canopy 27:7 100:19	careful 20:9 236:2 277:18	casting 211:10
calm 274:7	cap 70:5,11 77:11	carefully 25:16 30:7	casts 159:10 210:21 211:3
camaraderie 13:22	capable 157:23	carrie 207:15	catalyze 26:8 61:15 250:4
camera 197:17	capitol 73:21 73:23 100:8 111:23 117:23 118:2 159:11 161:16 166:20 181:20 210:1 219:5 222:1,6 222:25 223:4 225:17 229:7	carried 233:20 246:19 288:12	category 183:19
campaign 208:5 242:24 296:20	capitol's 181:21	carries 12:14 143:11 161:23 301:18	catt 207:15
campaigns 207:17	capozzola 1:21 6:6,8 12:8,8 38:22,24,25 65:10,11,12 108:18,20,21 135:13,14,16 135:17,18,21 141:16,16,20 183:7,8,10 223:25 224:2,3 239:19 260:8,9	carry 259:5	caught 141:13
canadian 116:10,14		carrying 23:12 274:7	cause 159:3,19 162:7
candidate 4:12 4:16,20 5:1,3,4 7:18 22:9 24:20 25:3 31:17,25 32:7 32:9 33:9 55:9 56:7 96:2,17 103:18,25 104:18 127:23		cartoony 190:3	caused 289:5
		carve 59:3	caveat 41:21 188:25
		carved 28:16 28:18 61:21 102:16	ccac 1:16,19 2:24 3:1,4 5:12 7:12,17 8:8 9:22,25 11:23 13:1,6,13,21 13:25 14:12 15:3,7,12,23 16:10,12 17:4 17:12 18:7 25:6 32:25 55:15 64:10 96:6 103:12
		carving 59:15 90:23 91:8 111:3 117:13	

104:4 178:5	67:4 94:8,20	42:13 45:17	158:14 165:13
202:6,15	95:2 104:19	47:22 49:11	167:5 169:20
240:17 241:2	109:14 114:6	50:21 51:8,21	172:1 173:23
262:9 299:1	114:16 115:1	52:6 53:25	175:14 177:21
celebrate 21:15	127:15 129:3	54:6,23 55:3,6	179:14 181:4
220:10 284:12	132:22 150:23	55:23 63:18	182:18 183:2,6
celebrating	164:12 169:7	64:22 65:12	186:20 190:19
19:17 67:21	177:3 201:25	67:24 68:16	192:25 196:25
celebration	216:2 238:1	71:10 74:6	197:3 201:4,24
73:16	243:8 255:12	75:22 77:20	202:13,21
cent 18:14	273:4 278:11	80:12 89:23	203:12,23,24
62:25 75:17	278:14	92:13 95:21	204:12 205:8
77:17 94:23	certificate	96:15 102:13	205:23 206:14
151:20	15:20	102:17 104:14	206:18,21
centennial	certify 302:2	108:17 110:24	212:3,9 214:18
210:15	cetera 298:1	111:5 112:25	216:1 217:5
center 3:5	cfa 25:7 64:10	113:23 115:6	218:3 219:24
10:15 27:21	chain 95:15	115:11 117:4	222:21 223:24
102:7 159:9	162:19 177:11	118:22 119:2	226:5 227:15
central 211:9	233:10	120:8 121:6,25	228:24 230:8
cents 58:19	chains 79:18	124:23 126:6	232:5 233:7
214:7	169:13 171:10	127:18 128:12	235:12 237:11
centuries 21:8	174:23 175:3	128:19 130:4	237:25 238:11
21:20	179:5 180:1	130:12 131:14	238:18,24
century 57:17	196:14 199:23	132:10,15	239:10,16
59:6 80:8	200:7	133:24 134:3	240:9,25
94:23 97:15	chair 1:14 4:7	134:18 135:20	241:22 242:4
125:8 183:21	5:9 6:2,9,13,16	136:8,15	242:14,17,21
197:19 209:1	6:19,23 7:2,5,9	137:14 138:2	243:6,19 248:9
216:19	8:16,24 9:2,5,8	139:21 140:11	248:11 252:22
certain 57:20	9:11,14,17,20	141:1,12,21	254:8 255:19
78:3 80:5	9:24 10:2,6	142:8,22 143:4	256:24 260:7
106:14,14	12:6,10,13	143:10,14	262:13 265:13
114:20 169:6	18:22 19:14	144:10 146:6	267:2 268:7
certainly 5:15	31:18,22 33:5	147:8,14 148:8	270:17 273:12
11:15 13:11	33:19 34:4	149:15 150:7	276:8 278:6
18:24 19:2	35:19 37:3,24	150:22 151:8	291:22 292:10
35:13 54:8	38:21 40:18	151:25 158:10	297:16 298:14

298:25 299:23 300:1,8,22,25 301:10,13,17 chaired 44:17 44:24 chairman 35:18 50:11 68:19 92:12 103:11 118:5 119:7 120:7 122:3 165:9 174:2 175:13 187:2 218:15 220:2 248:5 257:10 265:18 chairperson 1:18 7:11 challenge 65:20 224:5,10 245:7 challenged 207:22 challenges 185:20 challenging 155:4 champion 24:18 championed 156:9 champions 154:12 chance 137:6 chaney 290:3 change 26:8 61:15 68:13 84:13 135:9 143:1 150:4	157:23 171:20 177:3,5 180:1 209:20 232:22 237:17,22 242:8 247:9 248:19 250:5 250:18 260:15 288:4,16,19,20 changed 44:24 70:5 286:17 changes 70:6 137:22 changing 76:11 chapman 207:15 character 250:19 charges 37:18 charter 25:18 29:24 97:10 charters 23:20 23:24 24:3,12 25:6 27:21 30:4 check 166:11 166:14 167:3 181:16 checks 98:11 chest 248:15 chief 2:21,25 8:22 9:14,25 137:16,20 204:8 216:10 child 27:10 126:16 134:13 139:15 154:9 154:14 256:15 287:9 288:3	294:8,21 child's 49:25 210:7 childhood 176:10 children 249:1 249:11,12,19 249:25 293:16 295:5 choice 78:11 82:1 90:20 91:6,10,10 108:3 111:12 111:25 114:24 114:25 115:10 144:20 179:3 181:6 191:20 228:8 231:23 258:18 286:20 291:5,19 choices 75:20 113:22 118:5 120:5 216:21 225:6 239:8 267:1 choose 28:24 32:23 33:11 72:21 79:16 86:6 114:16 219:2 264:20 286:22 290:23 291:2 chorus 12:12 143:9 301:16 chose 62:2 188:19 192:17 221:24 283:22 286:2,24	290:21 chosen 30:7 289:4 chris 12:8 38:25 65:12 67:25 68:4 93:24 108:21 111:1 135:17 135:17 141:15 141:16 183:9 224:3 230:19 260:10 267:6 267:10 276:20 277:4 christopher 1:21 6:6 38:22 65:9 108:18 183:6 223:25 260:8 chronicle 25:14 61:5 101:2 chronological 94:19 125:17 126:24 233:10 chronologica... 92:20 233:18 chuck 6:21 church 207:14 circles 63:1 circling 18:13 42:6 circulating 15:15 19:7,17 19:21,24 21:17 33:25 39:2,19 88:15 108:23 109:24 153:5 154:14 172:12
--	---	--	---

225:6 278:12 278:15 circulatory 91:15 circumstances 57:4 cities 251:9 citizens 1:3,12 5:9 12:17 15:8 15:10 16:2 24:23 27:9 30:15,18,21 62:7,9 82:15 155:25 208:17 208:25 251:13 252:7 302:3 citizenship 198:4 civic 107:13 160:12 161:2 210:23 211:3 civil 5:5 7:24 11:11 31:13 56:22 152:20 154:7,11 166:25 184:1 186:8 243:23 244:2,15 245:15,21,22 245:25 246:21 247:10,13,18 247:23 249:14 250:2,9,24 251:3,5,18 252:1,5,14 256:19 257:4 259:11 260:22 261:12 271:22	272:19 274:22 283:1 289:23 290:14 295:21 296:2,9,12,13 296:17 297:25 298:19 claim 79:14 204:8 clapper 92:3 clarification 50:22 240:10 clarify 132:13 135:22 141:17 182:19 239:12 239:20 clarity 81:17 131:17 172:21 202:19 241:5 299:5 clasped 61:1 94:4 250:21 258:24 class 197:13 220:12,24 246:14 256:11 293:12 296:25 classes 173:13 classic 70:2 92:25 94:17 146:11 classical 83:21 126:2 144:21 145:12 147:1 154:2 classics 171:4 classmates 293:17	classroom 81:3 215:7 249:16 274:3 285:3 288:22 294:10 classrooms 275:2 clean 70:2,12 232:9 264:3 277:4 cleaner 170:11 clear 40:9 67:20 106:10 129:12 149:5 211:23 224:24 227:11 241:12 242:13 251:14 258:13 278:18 clearly 47:10 71:1 86:12 89:16 154:20 185:10 272:15 293:23 297:13 298:12 clever 223:14 cliff 272:13 climb 162:25 climbing 189:10 201:1 close 121:12 185:6 193:13 241:19 closed 141:5 189:19,22 closely 40:4 108:1 272:10 clothing 78:14 148:25	cloud 138:15 clouds 26:1,17 29:6 41:25 61:7 77:4 101:4,18 140:7 clueless 236:23 clusters 112:5 clutched 248:15 249:8 cluttered 229:6 cnn 148:19 coalition 156:7 208:9 210:20 252:4 codified 161:18 211:18 coffin 246:20 cognizant 54:15 184:23 coherence 40:8 coherent 39:10 39:16 coherently 40:15 cohesion 233:25 cohesive 49:16 cohesiveness 49:23 coin 8:14 19:25 22:16,23 23:25 24:21 25:22 28:7 33:25 34:1 36:6,7,24 38:9,10 39:2 43:20 52:15,15 52:19,20,21 53:2,6,8,11
--	---	---	---

58:21 62:25	264:17,18	94:2 95:12	collective 21:9
65:20 67:7	271:11 273:16	109:24 116:9	159:22 161:13
69:7 70:14	275:3,9 278:12	116:10,12	162:17 210:23
71:2 73:14,20	278:15 286:24	119:11,14,18	250:14 251:15
74:19 76:13	286:25 290:13	122:6 128:23	252:18 295:20
78:16 79:7,8,9	290:23 291:3,6	132:17 142:13	295:23 296:8,9
81:18 84:9	292:25,25	146:20 148:17	296:20
85:25 88:21	293:18 294:17	149:13 153:5,9	collectively
91:24,25	294:23,24	172:12,17	24:15 56:18
106:15 107:17	298:10	226:14 230:1	152:23 160:13
107:19 108:22	coin's 56:14	233:17 234:10	collector 14:18
108:23 111:11	154:15	234:21 264:25	14:22 74:19
111:13 112:8	coinage 1:3,12	266:18 274:2	collector's
113:12,18,19	5:10 12:17	275:20 286:5	144:19,20
116:7,14,24	13:20 15:9,10	291:14 292:22	collectors
119:15 122:18	15:16,16,16	296:3,5 298:2	142:23 145:5
124:7 127:13	16:2 19:7,17	298:4	146:19
133:6,16,21	19:22 24:23	colleague 147:7	college 98:6
138:16 143:2	36:3 66:4	214:23 278:19	colonial 155:16
146:19 148:14	74:21 75:16	colleagues 13:1	colonies 26:13
148:20,23	88:15 94:23	16:13,22,25	27:3,17 28:12
154:18 172:6	302:3	120:5 191:19	61:19 63:7
172:10 178:7	coinages 125:8	216:5 237:5	color 290:25
190:12 199:14	coincide 23:22	243:3	colored 288:2
199:16,17	coincident	collect 142:12	288:15
212:25 213:5	138:15	146:5	column 87:2,8
213:21,25	coinnews 8:13	collectable	107:22 200:3
214:25 215:20	coins 4:13 7:19	19:25	come 21:22
218:25 223:2	8:5 10:9 14:16	collected 43:23	89:4 132:25
224:19,22	14:22,25 15:1	43:24 45:12	133:22 143:2
226:25 227:22	15:1,2 21:17	collectible 34:1	197:21 233:1
228:3 229:12	22:10,18,21,25	210:14	235:20,21
230:5,22	23:4,11 24:5	collectibles	252:4 281:18
232:21 236:4	32:18,22 38:17	14:17	290:18 300:12
239:18,24	42:2 43:7,22	collecting	comes 78:24
256:8 260:18	43:23 55:10	119:14	87:5 102:8
261:13 263:1,2	66:8 74:5	collection	106:17 269:19
263:5,8,17,23	82:23 91:21	28:14 79:4	293:8

coming 31:3 35:10 37:14 41:25 46:11 70:16 71:3 102:2 122:13 123:22 142:14 147:15 186:8 189:13 231:17 232:10,20	comments 4:7 12:1,24 19:9 34:5,9 40:17 40:22 46:11 49:14 53:16 54:3,7,25 65:3 65:6 91:7 92:12,15 95:1 95:6,23,24 105:2 124:24 127:6,21 133:10 139:14 139:23 140:18 143:25 147:9 148:9 152:1 167:7,13 177:20 186:21 191:7 192:6 197:4,12 201:8 203:14 205:11 217:6 218:4,7 218:10 234:18 237:13 238:19 240:12 241:24 242:1 243:7,10 243:14 260:11 278:8 280:13 292:12 300:4,5	11:22 12:18 13:4,23 15:4,9 15:11 16:2,18 16:23 18:8,25 24:24 32:17 33:10 34:15 35:22 40:11 44:13,15,17,20 44:21,23,24 50:5,17 55:8 63:21 64:19 83:1 89:7 96:1 104:23 118:12 126:13 127:22 134:11 136:6 137:21 139:18 140:9 151:4 152:14 163:23 164:10 165:16 165:21 167:8 167:12 180:13 191:23 202:3 204:6,10 212:6 213:10,10 214:8 216:3 217:9 218:9 236:4 237:13 238:20 240:14 243:11 253:1,4 254:11 255:22 257:3 259:19 261:20,21 273:19 276:12 278:9 292:2,13 298:17 302:4	committees 20:11 51:2 common 17:25 22:4 23:5,10 97:24 155:2,2 commonly 43:23,24 45:12 215:5 communicate 39:13 43:15,16 43:18 89:15 136:4 263:18 263:19 community 255:13 270:5 companion 101:10 103:19 104:1 210:14 company 243:1 compared 279:4 comparison 104:9 compatible 52:13 compelled 93:4 110:9 245:6 compelling 40:14 71:8 90:12 92:23 146:3 173:7 191:20 193:2 197:5 213:12 223:6,9 230:23 280:16 compellingly 185:10
commemorate 58:13 99:5	105:2 124:24	50:5,17 55:8	39:13 43:15,16
commemorat... 58:21 63:22 96:3 127:24 128:24 143:16 143:18 165:22 202:4 217:11 240:16 243:22 257:4 271:18 298:19	127:6,21 133:10 139:14 139:23 140:18 143:25 147:9 148:9 152:1 167:7,13 177:20 186:21 191:7 192:6 197:4,12 201:8 203:14 205:11 217:6 218:4,7 218:10 234:18 237:13 238:19 240:12 241:24 242:1 243:7,10 243:14 260:11 278:8 280:13 292:12 300:4,5	63:21 64:19 83:1 89:7 96:1 104:23 118:12 126:13 127:22 134:11 136:6 137:21 139:18 140:9 151:4 152:14 163:23 164:10 165:16 165:21 167:8 167:12 180:13 191:23 202:3 204:6,10 212:6 213:10,10 214:8 216:3 217:9 218:9 236:4 237:13 238:20 240:14 243:11 253:1,4 254:11 255:22 257:3 259:19 261:20,21 273:19 276:12 278:9 292:2,13 298:17 302:4	43:18 89:15 136:4 263:18 263:19 community 255:13 270:5 companion 101:10 103:19 104:1 210:14 company 243:1 compared 279:4 comparison 104:9 compatible 52:13 compelled 93:4 110:9 245:6 compelling 40:14 71:8 90:12 92:23 146:3 173:7 191:20 193:2 197:5 213:12 223:6,9 230:23 280:16 compellingly 185:10
commemorat... 63:12 153:14	217:6 218:4,7	191:23 202:3	279:4
commemorat... 199:14,16 252:21 263:4	218:10 234:18 237:13 238:19 240:12 241:24 242:1 243:7,10 243:14 260:11 278:8 280:13 292:12 300:4,5	204:6,10 212:6 213:10,10 214:8 216:3 217:9 218:9 236:4 237:13 238:20 240:14 243:11 253:1,4 254:11 255:22 257:3 259:19 261:20,21 273:19 276:12 278:9 292:2,13 298:17 302:4	company 243:1 compared 279:4 comparison 104:9 compatible 52:13 compelled 93:4 110:9 245:6 compelling 40:14 71:8 90:12 92:23 146:3 173:7 191:20 193:2 197:5 213:12 223:6,9 230:23 280:16 compellingly 185:10
commended 21:17 42:17	243:14 260:11 278:8 280:13 292:12 300:4,5	217:9 218:9 236:4 237:13 238:20 240:14 243:11 253:1,4 254:11 255:22 257:3 259:19 261:20,21 273:19 276:12 278:9 292:2,13 298:17 302:4	compelled 93:4 110:9 245:6 compelling 40:14 71:8 90:12 92:23 146:3 173:7 191:20 193:2 197:5 213:12 223:6,9 230:23 280:16 compellingly 185:10
comment 47:5 47:18 112:20 118:6 119:4 142:11 196:13 201:10 218:5 239:2 242:15 242:19 300:11	commission 24:24 commissions 20:10 commitment 24:19 160:21 committed 15:4 committee 1:3 1:13 5:10,22	committee's 137:18	compelled 93:4 110:9 245:6 compelling 40:14 71:8 90:12 92:23 146:3 173:7 191:20 193:2 197:5 213:12 223:6,9 230:23 280:16 compellingly 185:10
commentary 259:16	committed 15:4	committee's 137:18	compelled 93:4 110:9 245:6 compelling 40:14 71:8 90:12 92:23 146:3 173:7 191:20 193:2 197:5 213:12 223:6,9 230:23 280:16 compellingly 185:10
commented 139:13 181:9	committee 1:3 1:13 5:10,22	committee's 137:18	compelled 93:4 110:9 245:6 compelling 40:14 71:8 90:12 92:23 146:3 173:7 191:20 193:2 197:5 213:12 223:6,9 230:23 280:16 compellingly 185:10

complain 84:2	concentric 63:1	concludes	confusion 36:8
complement	concept 33:1	31:17 63:16	127:10,14
140:23	48:14 82:20	104:13 115:10	congratulate
complements	86:25 112:15	212:1 252:20	16:16 20:15
69:14	134:9 144:3	conclusion	34:15 165:1
completed	247:12	102:17	congratulation...
181:22 182:3,5	concepts 30:3	concrete 224:8	14:11 16:12
completely	153:4	condescending	congress 10:18
46:15 117:10	conceptual	196:9	56:25 57:2
189:21,21	59:16	conditions	congressional
195:5 220:19	conceptualiz...	187:24	15:17
236:2	20:3	conduct 292:6	conjunction
completion	conceptually	conducted	260:18
20:20	87:24	207:16	connect 262:7
complex 85:20	concern 107:14	confederate	connected
115:15 261:9	123:3 125:12	53:19,23	107:6 149:6
261:13	139:3 169:3,4	conference	connection
complicated	169:4 238:17	239:3 273:20	34:2 162:9
91:14	concerned 36:8	confidence	280:11
component	41:10 42:19	274:7	connections
41:20 298:8	52:16,17 53:1	confident	279:13
comport	53:4,9 69:5	219:22	connects 31:11
153:13 239:22	109:20,21	confidently	154:20
240:3,8	116:8,13	99:20 184:19	connoting
composed	125:14 269:15	confirm 8:19	28:12 61:18
245:25	concerns 49:19	167:1	cons 226:10
composition	50:2 67:6 71:1	confrontational	conscience
204:10	85:1 105:11	207:24	247:8
comprehensi...	109:19 124:25	confronted	consensus
137:7	139:17 147:18	160:20 246:18	217:1
compromise	183:4 234:11	confronting	consent 24:17
44:12 146:10	259:11 265:15	280:3	31:4 57:25
computer 90:6	concert 64:16	confused 83:14	59:5 85:6
212:22	conclude 51:17	87:8	102:4
conceived	51:19 52:3	confusing	consequence
20:23 33:2	concluded	86:11 181:3	205:3
concentrating	44:18 205:13	185:17 186:18	consequences
284:6		280:25	83:6

consider 48:14 88:4 127:16 137:4 143:18 146:13 152:4 155:5 180:11 198:10 205:24 243:20 275:21 considerably 181:13 considerate 189:5 consideration 50:17 56:6 65:5 105:1 118:25 138:6 139:4,20 167:10 231:1 considerations 88:7 183:4 235:16 considered 79:7 113:21 253:13,25 255:9 292:24 considering 78:21 96:18 115:20 123:19 188:18 260:5 260:20 300:20 considers 59:20 consist 24:4 consistency 38:17 78:3 140:2 232:11 consistent 30:2 41:23 47:1 78:20 133:22	138:14,23 140:5 228:1 consistently 151:13 constance 256:10 constant 123:15 constantly 187:13 196:10 constitution 4:22 7:21 10:13 23:8 24:8 25:11 26:15,21 27:4 29:2,4,8,13 30:23 31:1,6 32:3 35:9 36:17 38:8 42:1 44:14,22 53:20,23,23 54:13 56:3,21 67:13,14 72:11 72:16 76:9 78:7,8,15,25 79:15 85:25 91:9 96:11,20 96:25 97:3,9 97:19,21 98:2 98:9,20 99:1,6 99:14,15,22 100:2,6,10,17 100:25 101:8 101:16,20 102:1,10,25 103:6,15,19 104:1,7 105:21 106:7,11 107:1	108:7,12 109:1 109:12 110:7,7 111:22 112:14 113:7,8,13 114:4 119:22 119:25 122:23 123:6,7 125:20 127:12,25 128:25 131:16 131:17 143:19 144:5,7 145:3 151:8 156:15 168:19 194:7 206:24 209:13 244:3 constitution's 97:12 constitutional 102:14 105:17 construc 46:2 constructing 148:4 construction 29:6 38:8 39:11 101:18 148:3 182:2 consultation 20:10 consume 17:15 contact 103:12 contacted 239:3 contained 28:22 62:1 contains 15:19 contemplate 106:17,19	contemporary 66:25 67:20 78:16 120:3 147:25 contention 123:1 context 87:4 145:22,23 157:18 258:7 258:12 continental 56:25 75:16 97:1 continually 22:4 106:19 continuance 36:4 continue 16:24 19:4,15 23:9 38:23 106:4 143:15 157:24 160:4 215:21 216:12 256:5 272:14 275:24 continued 156:5 157:13 246:12 continues 216:24 272:10 continuing 36:19 217:3 236:11,15 296:19 continuities 279:13 continuity 40:24 81:16 83:15 123:12
---	--	---	--

172:15 191:11 226:13 continuous 31:12 continuum 216:17 contract 79:8 contradictory 90:24 contrast 188:22 189:24 211:15 contribute 275:24 contributed 209:7 257:14 contributing 17:7 contributions 13:20 15:12 contributor 164:15 control 107:4 controversial 236:25 conundrum 238:10 convention 44:18 97:1 102:14,15,18 200:20 207:4 conventions 104:11 conversation 41:2 82:16 91:7 134:22 173:3 185:16 204:1,17 213:5	221:14 238:5 256:19 conversations 64:17 104:3 256:21,22 284:1 convey 27:25 115:3 177:18 213:14 260:25 285:12 conveying 36:14,22 65:20 66:18 224:6 286:8 conveys 66:22 66:24 67:5 109:3 230:16 260:22 261:8 262:3,7 convictions 158:21 209:18 convinced 213:13 convincing 219:16 cool 45:7 229:12 230:4 coordinated 20:13 copper 18:14 181:24 core 24:10 30:9 85:18 100:21 163:3 cornerstone 102:6 correct 33:20 52:14 92:3	134:1 142:4 166:13 178:14 181:14 223:1 267:7,11 corrected 283:13 correctly 17:15 168:3 237:6 cost 169:6 costello 2:22 9:17,19 54:25 55:4,4 263:1 coty 116:12 council 11:6 96:6 counsel 2:25,25 9:25,25 55:15 202:6,15 240:17 241:1 299:1 302:11 302:15 countenance 158:18 countless 211:24 230:17 246:1,22 country 66:6 82:19 98:23 100:15,21 106:6,11 107:2 152:24 158:24 173:3 209:24 212:1 275:25 281:12 282:17 282:19 283:2,3 286:4 291:1,11 country's 59:14 153:24	157:17 247:15 counts 276:25 couple 46:10 47:2 64:5 65:15 81:9 105:20 110:10 116:9 133:20 140:5 143:1 183:16 262:16 courage 213:21 219:3 250:14 255:11 274:10 courageous 245:20 248:22 courageously 274:21 course 13:2 17:10 36:11,19 40:5 50:12 64:19 75:3 87:3 102:19 110:2 121:6 126:8 129:1 146:21 181:15 233:21 274:1 court 244:8,11 244:24 302:20 courts 207:23 cover 87:21 covered 95:18 181:23 cq 109:14,18 cq02 72:2,7 crack 62:16 cracking 73:11 73:16 91:15 cracks 110:20 110:25
--	--	---	--

cradling 59:10 74:12 crafted 13:7 25:16 crafting 29:3 101:15 create 63:6 69:23 233:25 created 33:2 57:19 59:17 60:18 61:2 87:1 103:7,14 163:4 168:21 171:19,21 173:14 177:1,5 184:14 186:4 188:11,23 195:22 207:9 creates 263:16 creating 208:2 233:10 creative 18:4 creator 57:20 credible 175:7 credit 17:22 crisp 277:4 criteria 54:16 critical 20:25 99:6 106:3 criticisms 134:12 cross 51:18 251:13 crossed 289:25 crosses 296:25 crossing 283:7 crow 244:7	crowded 89:2 179:9 crowds 284:11 crowned 99:23 crucial 21:21 82:19 107:16 208:11 cruel 160:18 crush 229:20 crushing 161:23 cry 211:18,22 culminated 156:14 208:3 245:22 culminating 21:1 culmination 20:7 cultivation 39:12 culture 3:11 10:23 11:14 17:8 164:18 183:25 216:9 248:4 curator 1:18 3:10 7:11 10:22 11:12 164:17 216:8 216:10 248:3 curious 42:9 64:7 curls 29:19 currency 75:16 current 23:7 173:18 181:21 182:23	currently 144:18 275:7 cursive 39:23 40:4 curvy 67:15 cute 273:6 cutting 113:8 d d 5:8 40:14 41:16 129:13 129:15,21,21 129:21,24 135:23 141:18 141:24 d.c. 1:14 176:5 dad 18:11 daddy's 288:7 dallas 207:15 damstra 52:20 116:9 dare 13:12 date 14:23 26:11 40:15 84:2 120:17 127:10,13 134:23 302:6 dates 68:7 77:7 77:7 84:1 120:18 146:14 daughter 13:15 18:4 david 17:1 44:16 117:24 dawn 26:2 61:8 161:7 day 5:11,11 78:24 216:24	246:10,13,16 247:5 250:3,23 256:4,5 284:21 285:1 287:5,21 294:9 300:6 days 57:2 263:14 dc 302:7 deal 13:17 53:14 178:17 236:5,15 dealing 32:1,3 deals 227:5 dear 214:22 death 84:2 245:6 debated 28:23 62:2 214:3 debates 216:15 debt 256:17 decades 173:17 184:21 215:9 215:10 decent 21:25 deceptively 224:16 decide 52:11 53:13 228:15 286:10 decided 138:20 279:2 285:21 291:6 decision 150:16 244:11 300:23 decisions 244:9 declaration 4:18 7:20 10:12 19:18
--	--	---	---

24:7,22 25:10	133:1 143:16	definitely 69:7	demonstrate
25:22,24 26:4	144:5,6 145:3	109:18,21	161:1 251:18
26:10 27:1	151:21 163:4	199:4 259:15	demonstrated
28:6,7,9 29:1	168:21 184:13	269:21 281:2	250:15
30:11,14,21	194:6 207:6,7	281:18 282:1	demonstrates
32:2 35:7,12	207:8	286:18	83:7 227:3
35:15 36:7	declaration's	definitively	229:13 274:25
37:17 38:15	26:5 110:14	58:21	dennis 3:4 4:8
39:24 50:24	declare 56:25	deflects 44:4	7:17 12:18,22
54:13 56:8,20	declared 57:20	degree 104:17	13:6,9,19,24
56:23 57:3,9	97:18	125:6	14:5,13,21
58:2,8,13,20	declares 60:2	delay 51:14	15:3 16:3,11
59:2,12,16,22	97:13	53:5 134:22	18:22 35:23
59:24 60:8,15	declaring 66:1	deliberate	dennis's 13:14
60:18 61:11,16	211:21 244:13	162:8 204:6	denomination
62:6,15 63:5	244:25	deliberation	22:22 74:23
63:16,17,23	deco 211:11	214:15	146:22 175:24
65:17,22 66:17	231:10,13	delimiter	deny 208:23
70:8,17,25	232:23 236:17	120:20	department
73:22 74:9	dedicated 24:5	delivered	15:7 18:17
75:13 77:1	213:20	156:21 157:6,8	81:2
79:1 81:8,18	deem 33:1	245:19	departure
82:1 83:3,6,7	deep 59:19	delivering	13:12 19:20
83:24 84:20	90:11 273:20	159:14	depending
86:13 87:9	273:20	demand 156:8	142:15 225:1
88:2,19 90:16	deeper 24:12	211:9	depict 25:25
90:18 91:16	deeply 106:9	demands	56:12 59:23
92:17 93:25	184:23	161:17 209:20	60:17 61:1
94:14 96:4	defense 97:24	democracy	62:11 66:5
98:21 99:10	defer 136:7	25:20 28:3	80:3,6 100:8
101:11,14	212:7	30:6 82:20	158:1,17
103:14,17,24	define 24:15	95:17 211:5,19	159:13 161:9
104:6 105:14	58:4 83:10	213:20 246:3	163:24 184:19
109:9,13	defined 57:10	251:22 296:14	187:9,24
110:13 114:2	98:13 99:8	democratic	196:17 204:11
114:21 120:14	297:14	21:7 24:19	209:17 215:1
125:3,18,24	defines 97:4	30:19 62:9	224:9 250:7
128:24 130:6	250:19		

depicted 76:14 80:14,17 94:1 159:6 160:2 170:18 173:4 190:1 198:12 198:25 199:12 204:3 211:11 247:12 298:2 depicting 80:2 103:1 185:13 189:9 depiction 29:5 85:17 93:17 94:5 101:16 126:1 168:2 187:22 188:16 189:1 200:15 209:5 depictions 58:7 98:25 145:2,2 153:8,10,15 162:6 168:12 196:5 depicts 28:20 59:10,19 60:5 61:6,24 62:19 63:4 99:19 100:3 103:9 159:24 160:6 162:16 185:6 210:17 211:1 211:20 249:15 251:23 252:10 deposition 302:13 depth 158:19 deputy 2:14,25 9:24 12:21	14:3,4 16:5 249:2 293:25 derived 59:4 80:15 deriving 57:24 85:5 described 57:4 193:8 describes 98:2 98:13 114:6 description 83:8 descriptions 83:23 89:6,8 desegregate 154:9 deserves 81:24 81:25 design 2:15,16 2:17,18,19,20 2:22 8:4,22,25 9:3,6,9,12,18 15:15 20:13 23:10 25:23,25 26:10,12,16,16 27:5,6,18 28:8 28:20 29:2,3 29:14 30:11,12 30:23 31:7 33:11 36:7,17 36:20 37:10,21 38:8,15 40:23 41:15,24 45:25 46:19,24 47:2 47:6,8 48:15 49:7 52:17 53:3 60:22 61:2,6 66:15	67:12 68:8 69:1,17 70:5 70:12,15,19 71:22,25 72:3 73:15,25 74:18 75:10,20 76:2 76:3,7,8,12,18 76:23,24 78:19 79:17 81:15,20 83:22,24 84:8 84:22 85:16,22 86:6,11 87:11 87:13 89:7,12 90:10,19,19,20 90:23,25 91:5 91:13,17,20,21 92:2,8,9,9 96:17 100:11 101:3,10 103:2 105:11,13,17 105:18 106:18 107:5,10 112:12,23 113:12 116:14 117:11,12,14 117:17 118:19 118:21 121:16 122:13,16 123:2,8,17 124:6,7 125:4 125:14 126:6,8 129:13 130:17 131:11,20 132:5 133:2 134:22 135:4 138:13 141:7 149:22 150:6 151:15 152:25	155:4 159:20 159:20 161:15 162:19 165:11 166:3 168:7,24 170:11,23 171:12 172:9 174:8 175:9 182:17 187:16 189:1,3 190:8 190:10 191:20 202:25 203:6 209:4,11,20,25 210:12 216:21 219:1 220:17 220:25 221:5 222:6,15,18 223:15,18,21 227:10 229:3 229:24 233:21 234:12 235:5 235:22 237:22 239:15 240:15 241:17 243:20 249:2 250:3 252:16 267:17 268:6 269:9,22 270:22 274:13 293:21 295:2 295:11,14,14 295:15,25 298:18 299:8 299:16 designed 108:6 designers 258:2 designs 4:12,16 4:20 5:1,4,5 7:18 11:17
---	---	--	---

19:21 20:1	165:21 167:17	149:3 188:7	82:9 105:20
22:9 23:6	167:17 168:5	220:18 258:2	117:9 138:25
24:21 25:2,3,9	170:17 172:23	259:8	140:3 143:1
27:25 28:8	179:25 180:5	determination	148:20 168:24
31:17,25 32:8	191:2,5,24	159:12 162:3	186:9 210:13
32:9,17,23	193:1 197:5	239:25 250:11	215:15,16
33:1,6,8,9	202:4 203:10	277:14	220:11,22
34:18 36:1	205:25 206:15	determine 59:1	229:15 233:1
38:2 41:23	209:16 210:5	97:17	254:21 285:9
45:8,10 48:7	212:2 216:25	determined	285:21 286:17
51:18 55:9	217:10 218:16	244:20 246:1	differently
56:7 58:6 60:5	223:11,12	detract 258:16	193:10
60:19 63:17,22	226:9 227:13	develop 25:3	difficult 20:6
64:2,11,13	234:21 235:20	developed	37:12 108:21
68:14 69:14	237:16 238:2	297:22	125:5 126:10
71:13,16 72:11	248:7,13,20	developing	222:2 264:15
72:16 81:7	250:6,13	139:10 206:6	264:25 268:17
84:20 85:19	252:21 257:3	development	dignified
86:20 88:10	257:23 258:1	51:7 157:19	159:25
90:9 96:2,19	263:24 266:10	deviating	digression
98:24 99:15	269:11 275:14	107:15	45:18
100:7 103:16	279:15 280:15	device 138:17	diligent 20:8
103:18,25	296:2,4 299:21	devoted 17:25	dime 8:2 20:21
104:1,13,18	desire 204:9	dictionary	64:3,4 72:23
105:20 106:24	desk 28:16	180:18	74:4
108:3 118:7	41:16 61:21	died 182:25	dimes 74:24,24
122:7 123:20	90:17 249:16	288:17 289:25	77:12 263:4
125:10 127:24	desks 249:18	290:25 291:10	diminished
136:23 137:2	despite 149:20	dies 143:1	172:24 174:17
141:9 142:1	240:5 246:13	difference 59:9	diminution
144:18,21,25	detail 84:3,6	188:13 247:4	91:24
145:7,17	102:12 222:4	differences	dip 84:11
146:10 147:1	222:16 225:15	21:19 281:17	diplomat
149:25,25	detailed 68:19	different 21:13	184:11
150:9,14 152:5	68:21 157:2	21:14 32:23	direction 37:7
152:14 155:9	274:9	44:2 49:1,3	53:7 106:5
158:1,5,11,16	details 70:19	53:11 70:3	129:12 137:23
160:14 163:24	71:1 137:8	71:25 72:8	302:9

directional 189:15	5:3,4 7:18 32:13,19 34:6	distinguish 222:8	27:16,23,24 28:2 41:4
directly 98:4 107:18 122:17 157:4 207:10	50:6 51:25 54:17 55:8 63:24 64:24	distinguished 159:10	46:16 54:18,20 61:6 100:11
director 2:14 2:23 3:5,14 9:21 10:14,17 11:5 12:21 14:3,4,9 16:5 20:16,18 206:10	95:9,9 96:1,9 129:2 141:15 142:9 143:5,15 143:23 144:9 164:13 165:6 165:16,19 173:12 194:19 202:2 205:13 205:22 217:12 218:8 256:25	distinguishing 59:5 97:14 222:1	101:3 103:23 104:10,12 106:20 107:4 111:4 251:22
directors 16:10		distract 274:24	doing 16:21 34:19 39:3 45:13 48:21 67:17 80:10,10 89:13 111:22 112:21,22 119:12 136:23 138:13 154:18 165:2 185:4 193:17 223:23 255:6 262:18 263:9,11 264:24 294:25 295:1
disabled 256:14		distracting 235:8	
disagree 147:6		distracts 274:19 275:5	
disappointed 170:16		distributed 103:12	
discard 115:25		distribution 98:17	
discovered 198:19	discussions 33:24 137:9 157:19 213:10 257:5	diverse 210:19 224:7 251:13 252:3	
discovery 30:12 62:4 159:8	disempowered 261:9	diversity 295:23 298:1	
discrimination 244:21 245:14 294:5	disney 254:17 281:9	divided 269:4	
discuss 8:1,3 132:16 142:3,3 151:6 283:22 289:1,6	display 235:1	divine 59:7 97:16	doll 246:20
discussed 74:1 228:4	displayed 36:13 70:25 259:25	division 247:20	dollar 8:2 20:22 58:18 81:20,21 83:2 88:5 99:12 158:8 209:15 210:16 226:1 227:23 233:14 233:15,23 238:15 247:23 279:19
discussing 118:7 216:21 254:3	displaying 58:25 100:1	doable 239:9	
discussion 4:11 4:15,19,24 5:1	dissipating 29:6 101:18	document 28:11,23 29:9 29:19 30:10 31:15 44:19 60:21 61:12,18 62:1 63:6 76:10 91:18 101:20 114:5 117:21 120:22	
	distant 154:19	documents 12:1 24:6,13 24:15 25:15	dollars 56:16 142:17,17
	distinct 81:12 106:1 226:10		dome 100:8 166:22 181:20 181:21,22
	distinction 22:20 104:12		
	distinctly 85:14 211:11		

182:2,5,23 domes 181:25 domestic 97:23 dominating 31:2 102:1 don 46:15,21 77:22 263:3 272:6 donald 2:3 6:19,23 42:13 48:17 52:7 109:3 115:12 117:4 167:15 171:15 174:5 227:15 262:14 265:13,20 266:1 donald's 178:1 232:10 265:15 door 128:3 266:24 276:22 293:22 dots 110:20 double 167:3 230:21 douglass 3:9 10:21 153:19 153:23 156:17 156:19 157:1 157:13,15,22 158:2,18,23 159:2,9,14,16 159:24 160:7 160:10 163:6 163:15,25 164:4,6,9 166:5,22 170:3 172:22 173:4	173:11,17,20 174:5 176:1,3 176:8,15 182:8 182:15,25 183:15 184:2,7 184:19 185:2 186:5,22 187:10 188:4 188:18,20 191:8,13 193:13,23 194:12,23 196:4 197:11 197:16 198:5,9 198:25 199:12 200:17 204:7 259:18,23 275:3 294:13 downplays 190:6 dq 72:7 109:8 dr 1:21 6:2,4,6 11:2,4 17:22 38:22 65:9 108:18 135:12 191:7 206:9 212:4,7,11,20 213:7 214:19 215:3 220:2 223:6,25 234:19 236:1 242:17,18,22 243:6,18 245:11 260:8 285:12 draft 30:14 44:21 62:6 77:1	drafted 44:15 drafters 57:16 63:5 drafting 28:9 36:14 61:16 102:25 dramatic 19:20 draw 62:14 261:19 drawn 30:8 48:8,16 86:23 93:6 94:3 126:5 145:17 186:1 191:17 221:23 222:8 223:5 258:23 274:8 275:11 277:17 draws 60:4 186:14 dream 214:5 245:19 dress 78:16 147:20,23 210:19 222:2 222:16 258:3 dressed 148:5 dresses 281:3,8 driving 250:18 298:9 dropped 64:5 drove 284:8 dudley 207:15 due 29:18 90:12 148:12 duly 302:8 dump 219:18	dusty 180:18 dynamic 83:18 86:6 87:13 89:19 123:2 161:3 173:4 261:9 dynasties 97:16 e e 4:1 5:8,8 23:16 58:11 68:12 99:3 102:7 114:13 147:4 155:3 158:2 209:9 222:13 226:25 242:25,25 247:16 262:3 302:1,1 e's 67:15 eager 258:21 274:1 eagle 22:14,16 22:21 23:11 62:20,22,23 74:21 77:15 earlier 45:22 46:22 50:12 55:24 74:22 109:7 110:9 111:15 112:15 125:25 126:3 132:22 148:6 175:22 181:19 185:16 192:3 205:18 230:15 282:24 283:12 301:2
--	--	---	--

earliest 74:21 155:23	245:2 248:17 249:17 293:6 294:3	elected 98:4,6	elliott's 201:15
early 32:14 62:20,25 94:22 162:5 183:21 263:14	educator 294:10	election 85:9	ellis 270:2
earn 219:7	effect 42:4 97:2 232:2 259:24	electoral 98:6	eloquence 13:13
earned 154:24	effected 51:4	electronically 55:14	eloquently 293:24
easier 90:5	effective 187:8 187:18 258:24 298:4	elegant 68:7,14 269:8	emancipation 157:10 159:5 161:8 163:1 182:4 194:9
easily 67:8 139:16 235:20 235:21 277:9	effectively 208:19 278:24	element 37:10 37:10 53:3 104:20 123:5 138:9 149:8 227:10	embedded 59:12
eastern 156:18	effects 210:6	elementary 246:8,11	emblazoned 211:7
easy 40:12 237:20,23 264:3	effort 164:25 180:23 195:5 209:7 224:6 252:18 272:24 295:20	elements 49:25 58:9 83:24 84:5 93:14 99:2 122:6 145:12 211:16 267:25	emblem 99:24 274:21
eat 287:24	efforts 156:13 193:21	elevate 21:16 172:25	emblematic 91:8 158:5 209:11 247:18 275:8
eats 276:22	eight 17:7 24:20 130:14 130:21 131:13 203:1,2 299:9	elizabeth 184:17 207:2	embodied 102:8
ebay 238:7	eighteenth 59:6	elliott 3:10 10:22 11:12 164:16,22 165:10 181:11 187:3 192:1,5 192:8 193:4 196:25 197:2 205:15,21 248:3 255:20 255:23 256:25 257:10 292:15 292:16 297:19 297:23 301:6	embodiment 25:19 160:24
echo 120:11 175:19 213:7 214:22 260:10 292:21 301:2	either 36:20 56:12 79:2 89:9 94:9 110:12 136:21 137:10 190:23 191:16 200:11 228:2,17 232:8 233:3 237:21 264:7 265:11		embodying 57:12 159:17 161:13 251:25
echoed 250:12			embracing 266:23
echoes 26:23 101:9			emerge 26:1 61:7
echoing 62:17			emerged 157:16 211:12
eclipses 105:19			emerges 161:6
economic 256:12 296:25			emerging 30:18 62:9
edge 18:15 272:12	elder 159:25 193:20		emily 52:20 116:9
edifying 54:21			
editor 8:13,15			
educated 249:19			
education 77:10 217:3			

emmett 245:4	encompass 217:1	engaging 148:16	entertain 52:2
emotional 43:21 44:4	encompassed 156:12	english 201:14	139:23 143:22
emotionally 43:8	encounter 87:16 183:14	engraver 2:21	300:4
emphasis 277:7	encounters 84:10	9:15 137:16,20	enticing 236:19
emphasize 107:17 279:2	encourage 243:2	204:8	enticingly 20:1
emphasized 213:23 280:1	encouraging 157:23	engraving 2:22	entire 17:25
emphasizes 123:6 154:19	endeavor 93:2	9:18 87:1	36:2 80:22
emphasizing 28:22 61:25	endeavors 254:22	enhance 69:8	84:13 117:3
63:12,14	ended 193:24	135:9	121:17 133:7
122:21 249:24	194:1	enjoy 48:12	138:16 196:6
employed 302:12,15	endowed 57:20	68:25 119:12	entirely 22:2
employee 302:14	ends 283:15	enjoyed 227:2	254:24
employs 25:14	endure 287:15	256:21 258:5	entitled 55:20
30:2 61:4	endured 247:3	enlightened 107:2	96:12 128:9
101:1	enduring 28:1	202:10 240:22	298:22 301:24
empowering 266:11	210:24	enlightenment 26:3 28:13,21	environment 95:14 173:19
emptied 284:19	energy 17:16	57:13 59:11	environmental 25:17
empty 249:18	enforce 236:11	61:10,20 74:13	equal 57:19
emulates 172:16	enforcing 294:1	76:15 99:21	59:18 61:2
enabling 19:25	enfranchisem... 208:17	100:5 120:16	87:1 163:4
enacted 209:1	enfranchising 207:1	enraptured 159:20	168:21 171:19
244:4	engage 18:1	enriching 17:6	171:21 172:19
encapsulates 155:11	165:10 233:9	enshrined 30:4	173:15 177:1,5
encircle 27:17	engaged 153:2	enslaved 156:18 159:7	184:15 186:4
encircles 160:25 162:19	153:16 157:4	188:24 196:18	188:11,23
	engagement 19:20	enslavement 155:15 160:16	195:22 207:10
		ensure 33:2	238:8 244:4,13
		97:23 137:24	244:22 261:11
		226:24 261:11	283:9
		ensuring 244:4	equality 87:5
		entered 246:10	155:13 194:5
		289:22	208:12 210:10
			210:21 237:18
			237:19 246:3
			247:20 248:21

250:24 251:20 252:19 294:15 296:14,21 equally 35:3 185:24 equitable 250:16 252:2 era 161:8 170:20 229:13 236:18 249:5 249:21 eradicating 160:21 erecting 29:7 101:19 err 68:22 escape 85:11 escaped 156:19 escort 287:4 293:14 escorted 246:8 246:15 249:2 escorting 267:20 especially 41:10 42:6 45:15 74:23 81:7 95:12 195:12 196:6 220:11 221:1 221:22 222:17 227:9 258:6 268:11 269:12 275:8 287:7 espoused 60:20 essence 54:13 essential 24:6 28:1 29:23	31:8 160:5 essentially 32:12 83:16 168:4 establish 97:22 established 22:15 57:17 97:19 222:25 establishes 97:3 258:12 establishing 258:7 establishment 152:18 esteem 18:20 esteemed 18:15 35:23 147:7 et 298:1 etched 158:19 europeans 82:13 evaluation 54:16 evans 2:18 9:5 9:7 56:9 96:21 152:7 206:2 243:23 event 21:12 53:9 65:19,23 65:23 events 145:15 219:6 279:4 eventually 184:11 283:3 everhart 263:3 everybody 44:11 79:22 169:18 212:23	296:7 everyday 211:24 everyone's 234:24 295:16 eviction 247:2 evident 57:15 60:24 93:20 285:6 evil 286:1 290:20 evocation 110:3 evokes 28:14 evoking 159:14 250:8 evolving 38:18 48:15 exact 144:13 293:10 exactly 52:23 79:12 87:5 116:11 125:6 142:22 148:13 185:4 235:10 268:18 285:7 293:2 examine 152:18 example 33:11 45:22 157:22 172:13 225:1 226:20 235:18 244:10 247:1 279:16 excellent 76:3 129:10 178:6 227:1	excellently 49:6 69:12 88:10 except 35:4 53:23 113:5 exceptionally 20:6 excerpt 231:3 excited 66:11 273:15 exciting 49:6 84:12 86:5 108:5 140:13 165:6 172:9 exclude 173:16 exclusivity 33:10 excuse 90:10 90:20 150:3 executed 275:13 execution 124:20 executive 98:10 exemplifies 250:3 exemplify 154:25 exercised 63:15 exercising 210:18 expand 215:4 215:18 expanded 152:22 215:21 expands 153:24
---	--	--	---

expansion 154:24 expansive 84:16 215:19 expectation 117:2 expectations 117:3 expensive 43:25 experience 17:6 118:15 213:9 276:2 experiences 158:20 244:17 experiment 21:7 expertise 11:16 experts 10:9 54:1 145:9 182:14 explain 46:12 110:25 224:14 224:14 explained 72:10 explaining 109:23 explanation 126:12 201:16 explicit 107:7 explicitly 83:5 106:13 173:7 explore 152:20 express 65:13 126:25 141:8 253:24	expressed 59:21 93:6 99:10 116:7 153:7 expression 58:3,14 70:7 71:23,25 72:5 72:8,25 73:3 74:15,16 93:15 111:17 122:10 122:22 159:17 210:23 211:18 222:12 251:25 252:9 258:20 expressions 83:9 258:4 extend 158:25 extends 272:16 extension 206:25 extent 72:21 73:4 exterior 182:24 external 3:12 11:1 206:8 extra 136:24 224:10 294:17 extraordinary 57:4 169:6 extreme 179:8 extremely 15:4 204:5 224:8 286:8 294:6 eye 17:5 236:19 eyebrows 171:22 eyes 107:19 118:24 198:2	253:9 285:22	failed 13:6 fair 245:24 296:18 faith 245:12 falls 35:11 184:13 200:20 207:4 familiar 84:14 93:10 family 13:14 14:5 17:20 19:1 164:5,6,8 247:3 255:13 283:23 289:20 289:22 famous 159:15 267:19 fan 94:8 176:23 190:23 271:11 281:14 fantastic 39:15 46:18 203:12 far 18:12 42:15 42:18 94:15 108:13 111:20 126:3 187:5 198:19 199:21 220:20 269:15 276:5 279:25 fascinating 79:25 fascism 244:18 fast 111:20 father 160:10 185:3,3,7 191:9,11 198:11 199:1 287:1,2,5,15
		f f 302:1 face 44:7 45:10 71:23 72:6 111:17 122:10 155:1 169:10 193:14 258:21 266:25 277:13 286:17 289:24 289:24 294:12 294:18 faced 244:1 246:15 285:25 286:1 facial 258:4 facing 172:16 190:23,24 191:3 fact 12:16 13:13 21:5 32:7 33:6 46:17 51:5 69:21 70:24 80:5 89:24 93:23 94:1 109:10 122:16 122:20 174:13 181:5 187:12 189:5 215:15 218:16 236:25 240:7 252:24 258:8 266:22 271:19 281:1 282:15,16,25 283:10,14,15 292:11 293:13	

287:15,17	features 26:12	feels 196:7,8	fight 156:8
288:6,17	59:15 60:13	feet 231:2	figure 52:16,18
290:22	61:2 99:25	fell 281:4	52:23,24 71:18
father's 247:1	100:11,14,23	fellow 57:15	73:3 146:2
291:3 295:9	102:5,12 103:5	209:21 288:10	154:8 162:1
fathers 185:13	154:7 155:4	felt 39:5 52:9	166:6 188:17
favor 12:11	160:1 209:4	118:15,16	197:16 198:7,8
73:17 133:15	211:6 247:11	213:10 253:23	204:21 211:16
135:11,24	249:22,24	277:18,20	228:2,3 233:19
143:7 301:14	250:21	288:5,14	235:9 268:18
favorably	featuring 23:11	289:13	271:5,6
134:10	49:2 96:19	female 180:7	figurehead
favorite 18:11	118:20 154:14	188:17	87:14
40:23 46:20	february 14:12	feminine 80:16	figures 153:8
69:16 70:23	federal 5:14	80:18	153:14,25
72:22 73:4	97:6,7 98:13	feminist 184:12	162:24 215:10
74:11 93:3	98:14 104:3	184:12	228:21 229:8
94:14 108:13	153:3,6 207:17	ferguson	233:22 234:4
108:15 124:14	236:10 246:9	244:11,25	252:6 268:19
126:4 169:25	246:16 257:25	fertile 60:14	269:10 274:18
170:7 174:12	258:9 261:10	100:16	fill 121:17
176:22 177:15	282:12	field 31:2 89:2	filled 89:9
187:5 200:13	feedback 16:17	102:1 287:18	fills 293:3
221:7 223:11	25:1 64:9	fields 271:14	final 44:21
231:8 269:19	153:3	fierce 157:14	51:14 129:2
270:9	feel 37:15	161:22	152:12,15
favorites	66:13,25 89:5	fiftieth 142:13	243:21 300:4
280:24	108:10 109:7	fight 157:13	300:11
feature 29:10	110:3 119:16	160:1,5 193:22	finally 5:18 8:3
58:6 60:19	126:25 134:8	193:22 208:11	10:6 30:1 31:7
63:11 98:24	145:18 191:24	215:15 235:2	63:10 67:18
101:21 153:19	193:2 196:5,9	250:24 252:5	89:11 103:9
166:19,19	219:18,21	fighting 154:6	160:6 211:20
223:3 248:13	281:19 291:24	155:19 162:4	249:22 252:10
252:2	feeling 19:11	195:3 213:13	financially
featured 25:10	293:5	216:18 244:18	302:16
153:11,23	feelings 84:23	256:12 282:18	find 38:2,6
	137:10	294:4,18	49:15 54:20

72:22 81:14	132:16 133:13	77:13,25 82:5	folders 81:3
92:19,22 93:5	133:16,16,21	92:17,18,19	folks 54:14
93:16 94:11	134:7,10,15	96:7 105:2	95:18 119:19
109:16 117:10	135:2 138:16	129:22 130:20	266:13 293:3
125:4,16 126:7	138:23 140:6	131:3,12 132:2	follow 45:21
126:25 145:16	149:12,24	150:13 154:22	followed
191:1,18 197:5	151:10 152:13	218:10 233:10	149:19
213:15 218:24	152:18 154:9	243:21 299:11	following 8:19
262:8 267:6	158:16 163:14	fixed 161:15	46:25 52:1
279:24 280:16	166:3 172:6	flag 103:2,10	128:7 134:9
288:3 289:20	176:11 181:22	113:6,11 124:9	149:19 152:25
fine 24:24 52:5	183:18 194:17	138:17,18	211:12 217:15
113:15 140:14	207:4 229:3	222:9,18 233:3	224:11 244:2
176:12 186:3	231:11 238:8	236:13 250:22	follows 25:23
190:15 272:5	243:25 253:5,6	251:24 259:3,6	fond 49:24
finger 125:5	254:16 257:1	259:12 270:3,7	font 39:23 40:3
finish 106:16	263:21 270:21	270:10 283:11	40:4,25 94:8
finished 19:8	272:11 275:4	flags 223:10	110:4 146:13
fireworks	282:9,24	251:12 272:25	147:4 226:25
28:15	283:17 286:20	flame 123:3,4	231:10,13,15
first 5:11 11:22	286:23 289:9	flames 100:4	232:23
12:23 14:25	291:19 300:9	flanked 209:21	fonts 236:17
21:25 22:8	fist 162:16	flatter 140:19	273:22
23:7 25:23	179:8 189:20	fledgling 36:23	food 95:19
36:6 41:17,24	200:7	flight 23:12	force 159:18
42:3 45:25	fit 33:1 45:14	flip 114:17	250:18 275:19
46:17,20 47:2	48:18 71:19	flipping 123:13	294:1
48:22 58:3	81:17	flourishing	forced 233:2
65:17 67:10	fits 83:22 84:4	29:23	forces 106:16
71:14 73:9	123:12 188:3	flow 134:16	forefront
74:2,17 79:7	190:11 226:19	flowing 211:14	248:18
82:1 83:8 84:9	238:5	fly 226:2	foregoing
87:15 89:13	fitted 271:15	fob 166:10	302:2
90:19 91:5,9	five 7:24 11:10	fobs 180:15	forget 19:2
92:8 105:9	34:9 55:16	focal 236:3	forgive 264:14
106:7,8 111:12	56:11,15,19	focus 30:9	forgotten 277:9
111:25 114:24	65:6,14 66:9	144:8 226:16	form 23:4
128:14,19	70:15 76:23	258:15	24:17 26:23

59:1 63:2	275:24 278:13	155:7 158:24	frankly 118:17
97:19 98:3	281:23 283:2	160:10,12	125:9 138:19
101:6,9 104:7	286:4 291:16	161:10 185:2,3	292:4
163:2	fought 161:18	185:7,13 191:9	frantz 246:7
formally	162:18 209:23	191:11 198:11	fraser's 160:8
245:13	244:23 249:14	199:1 207:11	frederick 3:9
format 39:8	250:15 252:1	247:15 251:1	10:21 153:19
113:19	283:1 287:2	251:16,20,22	156:17,19
formed 44:13	found 19:21	252:20	157:15 158:1
156:1,7 245:21	38:19 40:13	four 7:23 10:24	158:18 159:13
former 7:17	90:9,11 100:5	13:5 43:4,5	159:24 160:7
172:18	122:5 126:18	45:15 70:4	163:6,15,25
forming 13:3	173:6 180:18	76:12 93:4	164:4,6,9
29:10 31:12	181:20 215:11	94:9 129:16,22	166:4,22 170:3
101:21	238:7 289:22	130:20,22	170:8 172:22
forms 60:9	foundation	167:17 206:5	173:3,17 174:5
103:2	3:18,19 41:4	210:17 241:18	176:1,3,7,15
forth 27:1	57:17 99:18	246:8 270:21	182:8,15,25
72:15 119:14	102:5,9 114:13	278:24	183:14 184:2,7
171:8 260:5	163:2 210:9	fourth 28:15	184:19 185:1
fortunate	254:19	157:9 159:16	186:22 187:10
206:5 282:11	foundational	foxhole 287:18	188:3,18 191:8
forward 11:15	111:3,4 162:9	fractured	191:13 193:13
16:24 25:8	248:21	76:20 95:14	193:23 194:12
27:10 50:14	founder 8:13	fragility 62:17	194:22 196:4
56:19 85:18	164:5	62:17	197:11,16
107:23 117:19	founders 97:18	frame 27:3	198:5,9 200:17
117:20 119:24	99:8	framed 15:19	204:7 259:18
129:5 133:18	founding 24:7	222:13 259:10	259:22 275:3
134:16 152:23	25:15 26:7	frames 63:14	294:13
160:13 165:5	27:16,23 28:2	framework	free 118:13
203:13 209:18	30:6,9 31:14	26:22 29:7	160:22
213:12,21	54:18 56:17	97:5 98:23	freeborn
214:11 219:2	60:20 61:6,14	99:8 101:8,19	188:19
219:13 222:5,6	62:18 100:11	framing 138:9	freed 179:7
222:10 223:7,9	101:3 103:23	franklin	191:14 296:11
247:5 249:17	104:10 106:20	102:16,18	freedom 23:20
250:11 275:23	107:3 152:19		23:24 24:3

25:6 27:21 29:17 30:4 82:21 156:10 156:20 157:21 159:4 160:3,16 161:18 162:10 162:14 195:1,7 196:19 197:23 198:4 245:18 246:3 251:21 252:7,19 293:7 294:14 296:14 freedoms 27:8 29:23 43:4 45:15 161:12 freestyle 46:6 fresh 265:24 friend 17:1 288:23 friendly 141:17 friends 16:13 16:22,25 friendship 13:22 front 55:11 72:19 200:2 219:5 224:20 225:25 246:25 275:17 278:25 284:8,19 fueled 100:17 159:22 fugio 62:25 75:17 77:17 79:2,3,6,17 94:23 151:20 fugitive 198:1	fulfill 248:23 296:14 fulfilled 22:3 fulfilling 157:6 full 22:17 136:21 139:9 162:15 173:5 176:15 215:24 227:24 235:1 249:6 286:10 294:1 fuller 6:2,4 fullest 252:9 fully 27:14 functional 98:23 functions 65:18 fundamental 29:16 57:10 98:8 fundamentally 251:2 further 50:6,6 55:7 96:1 118:4 137:8 138:5 142:8 182:20 202:2 218:6 302:9,13 future 21:1 27:13 86:1 99:20 106:4 139:4 142:1,20 142:23 154:16 160:4 250:16 250:20 281:21	g g 5:8 gabriel 70:16 gabrielle 93:13 gain 218:18,21 295:20 296:13 gained 244:15 gallery 187:12 galvanized 248:23 gap 251:15 garb 58:9 99:1 144:21 gardin 160:8 garrison 156:25 gary 241:3 gather 284:12 gathered 164:23 gathering 245:16 296:23 gatherings 156:12 gaudens 262:19,22 gaze 106:22 158:20 161:15 248:16 gazes 27:10 249:16 gear 144:22 gelberd 2:5 6:24 7:1 19:13 35:19,21,22 74:7,8,9 120:9 120:10,11	146:8,9 175:16 175:17,18 230:9,10,11 238:13,13 268:8,9,10,15 gender 87:4 250:11 general 1:20 2:7,8 5:24 7:3 7:7 20:12 32:19 63:24 64:23 93:21 96:9 97:24 113:3 119:17 121:7 134:11 146:20 165:11 187:20 188:3 217:12 generalized 58:10 99:3 generally 220:10 generation 295:4 generational 210:7 generations 27:13 154:17 160:4 161:23 generic 78:25 79:1 gentle 248:16 gentlemen 8:17 genuinely 256:1 george 84:15 102:13 112:24 118:21 149:4
--	--	--	---

160:8 191:12	36:25 37:6	269:3 271:13	190:5 198:2
199:18 204:22	39:4 42:23	300:20	201:9 212:22
georgia 11:3	44:20 48:10	goes 67:12	217:16 219:19
gesture 219:19	52:11 53:13	109:4 130:8	219:22 220:16
getter 135:24	67:22 74:20	164:13 175:11	221:8 223:14
241:14	76:1 77:11	272:16	225:13 226:1
getting 13:1	78:2 79:2	going 21:7	228:16,17
206:12 274:13	84:24 110:17	33:21 34:14,20	229:17,20
giant 190:6	114:9 116:19	37:6 38:5	232:24 233:5
gilkes 8:14	119:8 120:24	40:21 41:9,14	237:8 241:7
girl 247:4,7	129:5 130:12	44:19 45:21	257:22 258:8
248:18 288:7	133:18 134:16	47:2 48:5	260:5,17 264:7
293:12	135:13,14,17	51:13,22 68:21	264:8,9,9,16
give 16:6 87:12	140:7,9 151:19	68:23 71:21	265:4 266:17
111:19 112:19	158:11 168:4,5	74:24 75:1,9	266:25 273:2
114:8 115:9	173:19 175:1	76:1,16 77:6	275:11,22,23
118:24 137:20	178:2 179:2	77:24 78:2,11	275:23,24
152:11 241:5	181:9,16	78:20,21 79:20	276:24 277:21
242:9,12	182:13,13	80:25 81:6,10	278:13 281:16
given 95:13	183:12 189:11	81:11,11 88:8	281:18 282:2,4
197:11,15	206:14 219:13	90:5,21 91:5,6	283:21 284:2,4
198:7 231:1	219:23 222:6	91:12 108:24	286:3 288:4,15
276:25	225:14 228:2	109:21 111:18	288:24 292:20
gives 108:4	228:22 230:2,3	111:20 112:18	293:12,12
123:24 169:1	232:8,24	113:3,17 114:1	gold 14:21,24
195:13 297:3	237:15 238:25	116:1 117:12	14:25,25 15:17
giving 40:25	260:17 266:8,9	118:4 128:1	227:22
70:16 89:21	268:18 269:11	136:19 140:6	good 5:9 14:4
173:5 227:12	276:24 277:3	141:4 145:19	16:16 18:1
255:24	284:4 287:22	145:20,21	21:24 22:5
glad 48:1	287:23 292:8	146:2,3,4,4	38:1 40:11,20
132:13 220:4	goal 22:4	147:22 148:3,4	47:24 68:12
glance 67:10	207:20	148:14,21,22	76:24 77:4
149:12 272:11	god 23:17	149:7,11 150:3	105:7,13
glorious 213:8	58:12 77:10	151:11,11	112:25 117:11
214:10	99:4 114:11	168:2 177:4	117:14,19
go 13:3 16:8	146:14 158:3	178:1,7,8,16	122:10 129:9
25:23 35:5	209:10 247:17	178:18,23	129:10 133:8

146:10 151:15 173:9,12 175:9 179:9 181:15 188:8 202:18 218:6 221:6 230:21 231:22 238:11 240:10 264:20 286:1,8 290:9,20 291:7 goodman 290:3 google 271:6 gorgeous 258:1 gotten 287:5 governance 26:19 161:17 governed 24:17 31:5 57:25 59:5 85:6 102:4 government 3:1 10:3 26:24 29:12 31:4 57:6 58:15 59:4 97:5,6,8 97:10,20 98:3 98:9,14 99:9 100:9 101:6,13 101:23 102:3 105:22,24 106:5 118:1 210:2 261:10 273:19,21 294:1 governmental 98:17 governments 57:23	governor 44:23 grabbing 221:22 graceful 211:15 grade 77:8 140:25 288:21 graduated 273:25 granddaughter 263:5 grandfatherly 197:16 198:7 grandkid 86:12 grandparents 247:2 grandson 3:8 10:21 163:15 164:4 granted 208:1 granular 137:8 grateful 16:20 216:5 243:4 gratitude 256:18 gravitated 177:6 gray 184:21 grayscale 178:7 great 3:8,8,8 10:21,21,21 12:25 13:8,17 36:2,14,17 41:2 42:16 44:12 53:6 57:1 68:5 74:4 74:17 75:3,5	113:14 119:19 120:15,20,23 120:25 121:4 140:15 146:25 155:1 163:14 163:15,15 164:4,4,4 184:25 188:12 205:22 215:17 216:14 219:3 230:16,19 236:5 255:7 264:17,21 266:21 268:25 269:8 273:20 274:3 277:5 284:13 297:12 greco 85:16 greek 67:15 68:12 greeted 285:1 greg 2:25 9:24 33:16 55:15,17 96:6,8 128:2 128:15,21 129:5 132:10 182:18 202:6 202:15,16 239:11 240:9 240:18,20 241:1,22 298:20 299:1,3 299:23 grenade 288:9 grew 189:12 grip 85:11 gripping 211:23	grocery 126:16 ground 95:19 123:25 grounded 31:4 102:3 251:2 grounding 154:3 group 3:14 8:14 11:5 73:15 76:1 100:23 104:4 150:15 155:25 206:10 216:14 232:15 251:13 groups 112:1 169:6 283:19 grow 60:12 growing 26:17 69:19 100:21 101:4 139:6,6 151:13 grown 18:7 108:9 grownup 284:1 grows 29:22 115:6 growth 60:16 grueling 20:25 guarantee 57:7 208:16 guaranteed 27:9 guaranteeing 208:6 guard 229:19 guess 222:25 230:3 264:8
---	---	---	--

guests 224:4 234:19 243:10 guided 24:13 109:5 guiding 225:4 274:19 guy 171:4,13 guys 111:21 300:17	hanchock 2:19 9:8,10 hand 30:8 33:2 51:9 61:25 63:4,13 86:8 91:4 99:22 103:1 109:13 113:11 117:21 119:15 120:1 120:22 134:4 134:24 136:16 141:2 143:8 144:11 146:7 147:10 149:16 160:17,22 165:23 179:7,7 189:20 203:16 204:14 210:7 210:21 211:23 217:12 249:8 288:9 298:20 handed 122:20 hands 69:2 73:25 94:4 100:23 105:24 110:11 112:13 122:19 161:4 161:12 175:7 177:11 210:17 219:8,15,17 220:22 221:11 231:16 232:20 234:8 250:22 258:25 259:3 264:25 265:1 266:6 269:18 275:20 277:15 281:25 286:10	291:15 handsome 76:13 handwriting 113:7 happen 144:3 283:4 289:10 298:6 happened 44:11 64:8 67:6 118:17 266:3 289:14 290:11 happening 261:2 284:14 happens 182:3 happily 18:3 happiness 57:22 60:25 102:22 happy 18:25 46:15 47:19 52:8 54:11 132:25 136:12 164:1 186:11 198:1 223:15 226:11 242:8 274:4 278:14 harcourt 6:2 hard 21:3 65:24 106:21 138:12 154:24 160:3 161:18 170:18 224:9 224:11 283:1 287:7 harder 38:4	harm 271:16 harriet 94:6 207:12 hate 247:7 hated 213:9 hateful 293:15 hatred 284:10 285:1 294:12 head 79:3 116:1 144:22 224:5 239:23 239:25 275:18 276:1,4 headed 224:21 230:22 239:18 headline 148:19 headlines 149:13 heads 38:12 185:21 225:3 279:2 282:15 healthy 100:15 100:20 hear 20:22 48:5 49:9 78:11 79:22 89:24 128:8 129:7 169:17 197:12 212:13 212:18 214:8 254:3 270:1,4 heard 74:11 83:8 91:7 92:7 118:22 201:15 223:6 230:15 253:14 283:24 292:1
h			
hair 59:13 70:9 86:18 99:16 123:1 184:21 188:7 249:24 hairdo 178:22 hairstyle 59:9 258:3 half 5:13 8:2 20:22 21:19 74:24 81:20,21 83:2 88:5 142:18 209:1 228:2 233:14 233:23 279:19 288:10 301:20 hall 60:17 62:12 73:20 75:12 79:13,14 91:17 93:18 103:5 118:8,14 118:20 287:25 hallmark 23:2 hamilton 15:21 hammered 69:22 124:16 hammering 69:16 71:14			

hearing 11:16 11:21 12:2,14 18:8 55:8 95:4 127:22 143:6 167:9 235:15 240:13 257:7	hero 288:8,8 herrera 3:12 10:25 206:7 212:4,15,18,21 214:19,21 220:2 234:19 235:13,14 243:13,16	249:20 highlights 28:19 248:16 highly 33:25 236:25 highway 251:8 hinder 150:17 hispanic 208:24 historian 21:10 184:25 261:7 historian's 242:19 historic 40:4 56:13 153:8,14 153:15 154:8 176:5 245:9 248:18 293:11 historical 20:4 127:15 145:14 166:21 177:2 183:11 204:20 209:9 220:15 220:20 267:25 historically 186:3 223:20 225:16 233:2 261:8 histories 21:13 history 1:22 3:11,13,16 6:7 10:23 11:2,3,7 11:8,13 17:9 21:12 22:14 23:3 24:14 58:2 80:9,24 88:15 98:20 99:7 109:4	115:8 119:9,20 121:2 152:17 154:5,19 157:17 164:18 185:1 197:12 197:13,15 206:8 207:1 208:9 212:24 214:2 215:2,5 215:6 216:8,9 216:11,16 217:4 245:16 246:7 248:4,22 253:8 260:15 289:2,7,12 290:7,11 291:25 296:6 hit 45:10 46:17 139:12 288:9 hitting 224:4 hmm 218:1 hoard 2:7 7:2,4 47:22,23,24 80:19,21 81:23 105:7 136:17 144:12,16 147:7 148:10 172:3,4,5 204:15 226:6,7 226:8 273:13 273:14,15,24 280:1 300:11 300:15 hobby 146:24 hoisting 251:12 hoists 209:19 hold 54:20 57:14 60:23
hearkening 78:18 hears 84:10 heart 285:4,5,8 288:7,9,13,18 heartfelt 292:18 heavy 125:5 300:18 heels 45:15 height 139:9 held 85:11 166:16 211:21 211:23 251:8 hell 111:21 hello 216:4 help 17:3 77:10 119:19 146:15 193:24 197:22 274:4 helped 247:9 252:13 296:12 296:13 helpful 104:19 204:5,20 helping 266:23 266:24,24 helps 138:8 heraldic 62:20 74:20 77:15 heraldry 75:4	hestia 122:12 hey 112:24 148:19 hi 133:11 146:8 163:17 164:22 229:1 239:4 hideous 116:2 high 77:5 130:17,23 131:10,20 132:4 133:15 179:19 183:13 201:13 202:24 203:5,10 211:21 241:13 241:16,19 273:25 299:8 299:15,21 higher 74:23 135:23 149:2 highest 22:22 129:17 144:18 highlight 56:16 105:18 188:12 188:22 highlighted 226:15 highlighting 28:21 85:4 104:16 226:19		

66:12 69:22 75:8 128:17 158:24 275:19 holding 59:24 63:13 72:2,3 90:14 99:20 103:1 117:20 120:17,22 211:2 219:8 223:10 235:23 268:2 holds 99:22 106:25 251:24 296:3 hole 287:19 290:6 home 184:9 246:10 287:12 288:2 291:12 honestly 178:24 honor 13:18 24:10 164:24 255:10 268:12 honorable 165:3 honorably 15:13 honored 218:22 257:18 honoring 15:6 24:21 honors 83:5 hope 21:23,25 22:2 35:23 130:8 252:1 254:6 293:4 296:3	hopeful 293:5 hopefully 89:22 229:21 274:2 hoping 143:21 horizontal 239:6 280:4,6 280:8 horn 59:25 horrific 218:21 horse 77:5 hour 5:13 301:21 hours 17:15 48:2 house 1:25 6:3 6:14 98:4 182:15 225:16 225:19 housed 24:4 29:12 101:23 household 289:6 housing 245:24 296:18 huge 84:12 253:7 266:14 human 156:4 162:1,24 163:5 169:5 186:12 196:5 humanity 198:3 humble 256:1 humbléd 253:6 253:24 290:17 hundred 88:21	hundreds 271:20 hunger 207:25 hunt 3:5 10:14 31:19 54:1,6,9 54:23 95:5,5,8 95:22 127:5,8 127:19 hunt's 54:5 husband 13:15 17:22 hypocrisy 188:12 i iconic 30:24 79:11 82:19 87:3 88:12 101:24 106:8 178:9 226:15 250:9 251:3 261:25 262:11 263:12,13,15 269:23 275:14 278:10,19 279:9 281:7 282:13 icu 17:24 ida 207:13 idar 207:14 idea 42:8,10 59:17 108:7 112:18 133:17 178:19 190:5 200:6,7,25 204:6 222:8 231:22 236:16 236:24 251:1	253:19 266:14 271:2,12 293:4 296:18,20 ideals 24:19 27:1 28:19 59:11 61:10 83:1 101:14 155:13 156:9 157:6,25 161:10 193:25 207:11 246:3 248:21 251:16 251:20 252:6,9 252:19 294:14 ideas 26:3,7 28:1,22 57:12 57:16 61:15 62:1 63:9 212:25 251:1 identification 104:5 identified 297:19 identify 8:4 34:10 58:21 65:7 105:3 109:16 148:2 167:13 218:11 identity 30:17 58:5,15 62:8 83:10 iggy 14:6,7 19:2,3 ignited 159:3 ignorance 85:12 iguana 14:6
--	---	---	---

ii 15:25 138:18 244:17 illuminated 27:14 illuminating 129:12 illusion 209:22 illustrate 125:16 154:24 248:20 250:16 252:6 298:12 illustrates 29:3 101:15 159:2 210:6 252:16 illustrating 25:19 162:2 image 46:2 65:25 69:12 78:19 79:19 90:11 110:4 121:4 134:15 159:16 170:17 176:8 177:16 179:19,20 184:24,24 186:23 188:6 190:4 191:8 193:6,6,8,9,19 194:11 196:8 199:9 214:4 219:11 227:24 236:17 237:1,2 261:16,23,25 262:12 263:12 263:15,16 264:10,10 276:20,23 277:5,24	278:13 279:25 293:10 imagery 27:25 30:2 34:2 36:17 121:21 166:13 177:17 250:25 images 56:13 78:3 146:11 196:23 198:18 221:9 260:2 264:5 275:15 297:3,6,11,13 imagine 255:2 immediate 81:1 86:24 183:22 immediately 37:13 40:6 110:5 126:11 173:18 236:5 262:1 immediatist 184:3 impact 25:18 43:21 44:4 194:19 250:2 255:7 274:20 297:14 impacted 246:24 impactful 188:6 255:1 impacts 88:2 impeded 244:6 imperative 294:16 295:7 295:11,24	implemented 244:7 implications 106:20 importance 157:20 important 62:25 66:3 82:24 106:9 126:25 138:10 157:16 164:25 168:3 172:25 173:2 174:15 183:16 184:4,6 187:9 188:21 193:16 194:5 195:12 204:25 214:25 215:1 219:6 232:16 244:10 258:6 260:25 266:4 267:25 269:23 271:17 274:15 275:1 281:20 285:18 291:25 294:6,21 295:3 295:8,8,9,10 295:22 296:23 impossible 47:15 impress 13:7 impressed 282:23 impression 87:7,9 impressive 283:16 286:7	imprisonment 180:2 196:15 196:16 inalienable 59:21 inappropriate 236:18 inch 15:20,22 incident 289:14 inclined 228:20 include 14:6 58:11,17,19 88:6 99:3,11 99:13 136:1 153:14 158:2,7 166:20 182:15 186:3 204:19 209:9,14 247:16,21 275:4 included 57:9 153:9 162:11 180:6 204:4 includes 7:14 23:15 60:22,24 103:3 128:22 including 29:17 154:17 157:7 184:9 207:12 208:23 215:11 246:19 inclusion 153:23 incorporates 26:11 incredible 34:16 255:10 268:12
--	---	--	---

incredibly 66:15 214:25 255:1,16,16 incuse 264:7 incused 217:19 independence 4:18 7:20 10:12 19:19 20:24 22:1 24:8,22 25:10 25:22,24 26:4 26:10 27:2 28:6,7,10,18 29:1 30:14,22 32:2 35:7,12 35:15 37:18 50:24 56:8,20 56:24 57:1,3 58:2,8,13,20 59:3,13,17,22 59:24 60:3,9 60:15,17,18 61:17,23 62:12 63:5,16,23 65:18 66:18 70:17,25 73:20 73:22 74:10 75:12,14 77:2 79:1,13,14 81:8 83:3 86:13 87:10 90:17 91:17,17 92:17 93:18 94:1,14 96:4 98:22 99:11 101:11 103:5 103:14,17,25 104:6 109:9	114:3,21 118:8 118:14,20 125:3,24 128:24 130:7 133:2 143:17 151:22 163:5 194:7 207:8 independently 136:7 indicate 8:20 138:21 141:25 indicated 128:6 138:25 indicating 293:25 indicator 82:24 individual 23:3 24:18 31:8 63:2 155:19 186:16 226:14 255:5 257:5 273:3 individuals 28:24 62:2 221:9 246:23 inequality 251:17 inez 207:14 inflection 20:25 56:16 58:1,22 92:20 94:20 98:19 99:7 125:17,20 150:13 152:17 233:11 243:21 influence 26:4 27:15	influenced 61:10 influences 17:8 information 119:11,25 181:20 186:24 204:13 266:6 informative 45:18 54:11 186:23 informed 26:25 101:13 inhabitants 162:13 inhumane 156:3 initial 137:21 initially 121:13 initiatives 10:18 164:7 248:1 injustice 160:21 251:11 inner 182:1,5 innocence 74:16 248:17 249:9 256:15 294:7 innovative 83:18 85:18 107:12 112:6 input 31:21 187:4 inputs 297:21 inscribed 60:10 210:9 inscription 26:9 27:18	28:25 29:13,24 31:5,15 58:20 60:8,23 63:11 63:14 99:14 100:12,18,22 102:10 103:3,8 103:10 155:3 160:18,25 162:12 210:13 250:12 inscriptions 23:13,15 30:20 58:11,17 84:6 99:3,11 107:20 158:2,7 163:1 209:9,13 211:14 247:16 247:21 inscrutable 122:11 inside 88:25 92:10 118:16 285:3 insight 157:2 insights 90:2 inspection 27:4 inspiration 18:2 inspire 24:12 inspired 24:1 60:16 162:5 inspiring 28:3 38:4 160:3 255:17 installment 25:4 installments 50:15
--	--	--	---

instance 168:16 191:12	280:18	introduction 152:12	item 91:3 128:15,20
instantly 178:9	124:8	inundated 89:6	iteration 181:22
221:19 260:3	interference 68:10	investor 14:22	j
institute 11:4 57:6	interferes 78:17	investors 22:18	
instituted 57:23	interfering 222:14,19	invite 191:22 212:5 234:19 280:13	jane 34:14
institution 161:2 162:21 215:12	intergenerati... 296:24	invited 25:2 156:23 164:24	jeanne 1:23 6:9 34:11 46:25 50:1 68:1,4 119:4,7 134:24 135:2 136:2 140:11,13 141:1 147:10 147:14,17 148:8,12 173:24 174:3 218:12 265:2 265:14,19 267:2,23
institutions 97:6 238:7	intergovernm... 2:24 3:2 9:21 10:4	inviting 54:10 164:9	jefferson 30:13 57:15 62:5 90:16,18 204:25
integral 122:23	interlocking 62:24 77:16	involved 48:19 214:3 230:18 235:2 242:23 267:13,13 297:4,25	jen 3:12 10:25 128:13 206:7 212:13
integration 271:24	interpretation 145:11	ionic 87:2	jennifer 2:23 8:9,12,16 9:20 181:19 212:7 212:20 213:8 214:8 240:25 243:13
intellectually 17:5	interpreted 70:3 127:2 233:16	irony 80:5	jersey 44:16,17
intense 271:19	interracial 156:7 195:5 296:25	island 270:2	jim 244:7
intent 70:7 110:14 244:9 249:17	intertwining 100:4	islander 256:13	job 16:16 18:11 36:21 38:4 196:11 247:1
intention 57:6 110:22 244:4	intervening 261:11	issuance 23:17	
interest 15:13 116:7 136:12 153:7	intervention 262:10	issue 50:20 124:5 180:17 190:16 195:16 195:20 224:19 225:12 227:5 263:7,22,23 269:2	
interested 235:1 254:4 302:17	intriguing 223:22	issued 48:20 182:4	
interesting 42:21 44:8,9 45:5 48:12 73:19 78:4 87:24 89:1 95:10 112:12 113:2 131:14 235:14 263:6	introduce 5:21 233:19	issues 11:19 44:13 226:3 244:1	
	introduced 22:21 164:3 188:4 197:13 233:13	issuing 155:20	
		it'd 204:20	
		it'll 36:4 76:3	

286:8	joseph 2:21	k	153:19 164:15
jobs 245:18	9:14 138:5	keep 21:6 34:9	211:5 229:3
joe 54:24 55:2	238:21 239:1	40:22 48:4	298:8
95:24 110:25	journey 25:15	50:5 65:6	kid 86:12
137:25 138:3	28:17 61:5,22	105:2 129:4	294:20,24
139:21 140:17	101:2 160:16	135:4 138:13	kidding 89:24
238:25 239:4	218:21 219:6	167:12 218:9	kids 281:13,18
239:10 264:4	jovita 207:13	228:20 272:3	284:18,22
267:16	joy 13:17 213:3	keeping 33:17	kind 34:2
john 1:25 6:13	joyful 213:12	138:13 167:18	36:12 44:4
32:19,20 45:19	251:25	190:16	46:4 48:15,19
45:21 51:9,11	joys 12:25	keeps 222:11	49:4 52:9 53:6
63:25 64:1	jr 245:12	kellen 2:7 7:2	71:23,24 73:2
71:11,13 74:14	judge 285:10	47:22,24 49:11	78:9 79:24
76:19 78:6	judicial 98:10	55:13 80:19	80:4,5,8,8
111:6,9 116:22	july 24:25	90:13,22 91:1	84:11 85:3,16
124:25 125:12	28:15 56:24	105:5 108:17	86:19,24 91:2
132:21 133:10	62:13 93:6	115:18 136:16	110:16 112:1
133:11 134:6	151:9 157:8,9	137:15 144:11	113:16 115:21
134:20 139:24	159:16 207:5	146:6 147:2,18	115:24 116:17
139:25 142:8	junction 20:4	148:9 149:20	116:18,23
149:15,17	241:23	168:23 172:3,5	117:16 133:13
169:21,23	justice 97:22	174:4 184:16	136:18 139:7
172:1 228:25	154:13 155:14	191:10 204:14	144:22 152:5
229:1 237:13	158:22 160:5	226:6,8 259:17	168:9 169:9,18
237:14 256:9	161:17 194:4	273:13,15	171:2,4,15,17
270:18,20	210:10 232:1	276:8 280:1	173:15 185:11
277:19	245:15 246:4	300:10	196:1 215:23
john's 230:22	252:11 256:12	kellen's 116:19	219:17 225:5
join 13:15 19:1	294:14 296:15	ken 3:8 10:20	229:25 230:1
210:8	296:21	163:14,16	232:3 270:13
joined 10:7,14	justifiable	205:15	270:23,24
10:20,25 11:11	78:19	kenneth 197:8	271:10 273:6
18:7 250:23	justified 57:5	kept 122:13	283:14 298:9
joining 6:5 7:5	juvenile 121:14	189:12	king 245:12,18
31:20 163:20	juxtaposing	key 30:3	285:12 296:17
164:20 243:15	210:1	100:24 105:21	kings 59:7
273:17 301:6			97:16

kneeling	169:16,16,18	295:7,17 300:1	101:9
170:20	171:7 172:8,10	knowing 39:2	language 57:3
knew 185:4	172:14,16,17	283:20 289:12	168:20 186:6,7
288:1	172:19 174:16	289:13	186:10
knocked 73:8	177:4 181:1	knowledge	large 102:6
know 6:3 13:1	185:8,15,21,23	221:20	105:12 106:11
16:6 34:21	186:14 196:3	known 157:7,8	161:22 187:19
35:16 45:6	199:14,21	213:17 214:2	219:11 225:7
47:9,13 72:23	200:17 206:4	215:14	largely 22:6
75:3 85:23	212:13,21	knows 18:10	215:12
89:9 102:22	215:6,22 219:9	119:17	larger 223:8
104:19 105:16	221:16 224:4	korean 287:2	226:22 247:13
110:19 112:24	224:22,24	kristie 2:14	largest 206:25
115:18,21,24	225:14,21	l	245:15
118:9,18,18	226:2 227:9,25	label 204:20	lasting 88:2
119:10,16	228:1,4,5,8,10	205:5	108:12
122:8 126:10	228:12,19,20	labor 29:7	latch 75:2
135:1,6,7,18	228:21 229:20	101:18	121:8 146:16
136:21,24	230:5 231:18	laborers 36:18	late 35:16 91:6
138:18 139:6,8	233:5 235:18	labors 159:22	latin 80:15
140:2,7,19	235:24 249:13	lack 295:18	latino 208:24
142:24 144:14	252:25 254:13	lacking 35:8	256:12
144:16,22,23	254:23 259:21	lady 122:12	laughable
145:11,12,18	259:22 262:5	211:4	184:17
146:11 148:1	262:15 263:6,7	laid 251:22	laughably
148:11,18,18	263:12,21,22	lance 3:19	173:15
148:20,21,23	263:24,25	11:12 248:1	laughter 19:12
148:24,25	264:1,3,4,7,11	301:5	129:18 132:12
149:2,9,10	264:16,21,23	land 97:4 98:7	143:13 144:15
150:2 151:14	264:23 265:6,9	162:13 244:14	242:6,11
151:17 166:24	271:21 273:6	landed 176:13	253:21 265:5
167:22,24	273:22 281:11	181:13	265:16,21
168:6,7,9,10	281:22 282:20	landing 177:8	267:8 273:23
168:11,13,13	282:23 285:11	landmark	287:13 292:9
168:14,19,20	285:25 287:10	245:1	300:14
168:22,22	288:21 289:1	landscape 26:6	launched 23:8
169:2,2,5,7,9	293:3,5 294:2	26:22 61:13	57:16
169:11,13,13	294:3,20 295:4		

launching 23:22	258:21 271:7 274:8 289:19	legible 39:8 40:9 67:5	liaison 2:24 8:8 9:22 230:15
laura 160:7	learned 187:25	110:6 225:8	liaisons 229:2
laurel 61:3 78:13	215:10 273:25 289:7	262:1	260:12 268:11
law 19:24 29:18 97:4 161:18 244:5 244:14	learning 10:17 176:7,10	legislation 236:10 239:22 239:23 240:3	liberate 187:13
laws 98:7 207:23 244:7 244:12	lease 70:11	legislative 2:23 3:2,6 9:21 10:4 10:15 98:10 240:8	liberator 156:25
lay 251:11	leave 81:18 108:16 115:8 133:23 134:15 140:14 144:7 151:24 226:4 280:12 292:7	legs 52:25 288:11	libertas 80:15
laying 71:14 123:24 147:22	leaves 59:13 86:18 99:23 112:1,16	lemmings 272:12	liberties 24:18 31:14 57:7 125:7 144:4,17 149:21 154:25 244:22
layout 121:15 177:9	leaving 188:10 284:20	length 102:22 249:6 297:23	liberty 23:16 28:19 56:13 57:22 58:7,17 58:24 59:10,13 59:15,19,24 60:10,14,25 62:11 69:16,18 73:3,10 76:13 78:3,14 79:10 79:10,17,21 80:3,6,13,14 80:16 82:2,3 82:14 83:14,22 84:18,21 85:4 85:10,15,16 86:7 87:9 88:12,13,16,20 88:25 90:11 92:3,10,24 97:25 98:8,25 99:11,16,19,25 100:3,17,21 106:17 107:11 107:19 117:18 120:16,19
leader 2:1,2,4 6:14,17,20 153:19 184:8 232:15	lee 10:16 31:19 54:2	lens 209:9	
leaders 157:16 245:12	left 14:7 44:11 103:17,24 122:20 159:6 172:16 200:3 225:25 254:19	leopold 142:14	
leading 20:24 22:1 256:5 291:4	lectured 14:16	lesson 80:24 109:4 183:12 183:12 291:25	
leads 281:25	led 245:9	lettering 18:14 30:8 69:13 190:16 231:11	
leaf 112:5	legacy 108:12 210:24	letters 4:5 7:14 11:24 12:3 49:18 217:16 217:22	
lean 38:14 68:5 226:11 232:18	legal 22:23 32:16 63:20 104:23 165:20 217:8 257:2	letting 89:20 260:14 291:21	
leaning 35:3 52:25 198:14 199:5,24 200:12 201:2 223:8	legalized 156:4	level 13:2,3 98:16 205:4,6 241:5	
learn 81:4 113:1 115:7 205:3 249:17	legally 239:20	levels 107:6 138:25	
	legends 272:20	lewis 256:9	

122:12 126:1	lifelong 14:19	linking 207:10	238:6 247:4
144:20 145:2	184:7,11	links 161:7	268:17 270:10
145:11,13	200:18	listen 255:18	271:7 272:15
146:12 147:22	lifetime 166:23	listened 267:5	282:25 286:16
152:22 153:8	182:8	listening 5:20	286:18 294:20
153:10,16	lifting 205:5	194:18 256:21	live 5:16 34:18
154:1,3,5,13	light 51:5	280:18	107:13 114:25
154:23 155:13	84:14 100:17	lists 274:9	156:9 170:13
156:10 157:20	104:12 107:5	lit 159:12	254:6 268:24
158:7 160:25	123:19,22	literacy 208:21	278:21 294:14
161:20 162:6,6	159:11 163:8	literal 130:2	lived 64:13
162:12,15	liked 35:2	literally 18:7	158:19 208:18
163:6,9 168:15	45:25 46:2	little 16:14	256:3 288:19
169:5 171:6,6	111:15 117:17	35:10 36:23	living 25:19
186:12 190:10	117:19 124:18	38:4,7 41:7	26:22 101:8
194:4 195:2	193:9 222:15	43:19 49:20	108:8 114:5
196:5 197:23	225:22 234:24	52:16 53:9	125:18 154:17
209:8,14	257:23 259:8	56:3 68:25	193:25 256:2
210:10 211:4	267:9,10 268:1	73:2 81:24	263:8 271:23
233:13,14,15	270:20 282:5	93:6,8,12,14	272:6 284:11
233:19 234:2	283:7 285:15	93:19,24 105:8	llc 3:15 11:5
237:18,19	likely 261:1	109:23 111:16	lloyd 156:24
246:3 247:12	liking 122:6	111:17,20	local 207:17
247:22 248:21	limit 244:7	115:7 116:8,13	lock 217:16,19
252:7,12,19	lincoln 45:4	118:4 120:2	217:20
279:16,19	204:23	121:23 122:10	locked 250:7
liberty's 58:8	line 31:12	122:11 131:17	277:15
72:5 74:12,15	83:25 86:20	143:1 146:24	logical 235:3
99:1 114:12	106:7 173:7	151:6 170:15	long 17:15
161:10	194:3 222:5	176:16,17	140:16 173:16
library 10:18	231:2,3 249:10	177:13 180:14	185:12 224:7
lies 252:17	linea 140:18	182:19 186:14	289:8 300:6
life 21:25 57:21	lines 110:20	186:18 193:10	longer 30:17
60:24 82:9	220:11,12	196:2 197:10	62:8 63:8
188:1,18	227:8 246:25	205:17 206:22	67:23 211:17
285:20	link 95:15	223:22 226:12	longevity 86:14
life's 158:22	linked 79:18	229:14,15	look 11:15 21:1
	291:15	231:14,16,20	37:13 38:5,11

42:24 47:10,10 47:15 64:25 77:25 89:8 105:15 109:17 112:3 114:18 115:7 117:18 124:8 137:6 139:11 145:13 151:15 178:22 178:25 192:9 193:9,13 195:23 197:25 198:2,17 199:17,17 221:10 230:1 230:21 231:16 236:20 261:23 272:10 275:20 277:17 278:4 285:9,24 293:11 294:22 looked 41:17 64:3 69:3 73:2 81:15,16,17 102:19 125:25 178:12 180:19 192:24 199:13 215:15,16 280:9 285:7,20 looking 32:11 32:21 50:13 64:17 70:8 71:6 73:13 78:22 80:1 85:18 89:19 90:20 92:16 93:7 106:18,22 108:11 112:11	122:4,17 123:25 125:15 125:21 126:15 138:17 145:10 145:19,23 149:7,13 154:2 165:5 174:24 177:13 189:13 197:17 213:21 220:3 221:12 229:12 230:4 234:6 258:21 260:4 263:18 269:14 274:6 275:17 286:6,6 286:13 290:16 294:20 looks 46:7 47:7 47:16 73:7,11 86:7 100:19 112:3,9,10,15 113:8 185:18 199:1,8,10 229:18 231:18 265:1 272:11 272:13 293:9 294:25 loosely 267:18 lose 43:21 loses 42:3 269:4 loss 247:1 lost 13:13 288:10,11 lot 17:16 35:4 41:9,14 43:11 45:25 46:1,14 48:5 72:1,3	74:10 75:2 82:7 95:18,19 111:15 119:10 120:11 121:4 122:8 131:11 134:6,8 136:20 139:4,9 170:11 171:3 175:19 179:5 213:14 214:3 216:14 216:25 230:11 237:4 241:14 264:13 273:11 277:16 280:1 281:6 297:21 loud 293:15,15 loudly 66:1 183:9 242:3 loupe 278:4 love 39:17 40:24 41:15 42:25 70:7 74:12,18 83:25 115:18 120:21 122:16 123:8 123:23 124:5 185:17 193:8 196:3 198:24 199:16 200:6,7 214:8 222:4,4 223:18 231:15 236:16 258:19 266:22 268:23 278:2 loved 69:9 214:4 215:20 225:22 246:23	lovely 266:10 loyal 12:20 lucretia 207:3 lucy 207:16 lukewarm 122:5 134:12 lunch 32:14 52:1 55:18,25 96:9 128:1,7 128:13,20 246:20 luther 245:11 296:17 m m 220:1 mache 123:4 mad 70:18 made 13:20 21:22 67:7 104:10 105:25 106:9 109:17 110:5 142:15 147:19 155:22 156:20 181:23 193:9 196:13 228:12 239:25 246:6 254:17 260:11 270:24 285:9 magic 86:19 91:2 109:20,22 144:23 magnitude 215:24 main 29:10 86:16 87:18 101:21 176:14
---	--	--	--

majority 2:1 6:17 82:4 151:4 208:18 236:23 242:10	making 20:2 50:7 65:1 113:10 119:13 129:2,16 130:16 131:10 131:20 132:4 136:12 138:16 140:19 172:20 202:24 203:5 223:16 241:16 262:11 280:11 299:7,15 300:2 300:24	manicures 220:20 manner 36:13 199:13 208:10 mantle 211:25 mapped 24:11 march 97:2 210:2 245:17 250:8 263:4 268:5 276:3 277:21 283:9 marched 246:7 247:5,7 marchers 251:6 259:5,9 268:2 269:9 275:17 276:1 280:3 marches 209:25 250:10 251:7,8 266:4 266:17 267:24 marching 117:20 266:7 295:19 297:11 marjorie 11:5 mark 22:24 85:4 136:3 232:3 270:14 marked 206:25 282:6 marketing 81:2 marking 26:6 26:18 61:13 101:5 marks 173:5 marrying 160:7	marshal 249:3 257:25 266:23 267:10,12,18 271:3 276:22 278:2 293:25 marshal's 258:14 293:22 marshals 246:9 246:16 258:9 267:13,20,20 278:24,25 279:1 282:12 martin 79:5 245:11 296:16 mary 3:10 10:22 11:12 164:16,19 181:11,16 205:15 207:14 248:2 301:6 maryland 156:19 massachusetts 11:9 156:21 massive 288:17 match 42:3 73:5 124:7 135:9 matches 84:7 material 50:8 239:14 math 77:8 matter 10:9 20:11 32:5 54:1 55:20 74:5 96:12 128:9 182:14 202:10 235:17
make 32:25 35:16 47:1,10 47:15 51:19 52:3 54:3,7 64:20 74:4 86:11 90:5 99:9 112:4 114:1,16 115:7 118:6 119:11 127:7 132:20 133:5,7,21 137:12 139:11 140:20 141:5 142:11,25 143:21 147:24 148:1,11 150:8 150:16,22 189:18 194:14 197:4,22 201:9 203:18 225:9 226:2 227:4 232:23 236:15 237:5 240:6 242:19 247:3 256:7 262:7,7 262:10 279:10 279:13 283:4 288:19 298:7	male 180:7 207:22 man 161:9 170:21 171:25 187:10,22 193:19 198:3 252:13 287:7 290:4 294:23 manacled 179:7 manacles 179:6 manage 218:20 managed 21:6 management 2:15 8:22 20:14 manager 2:18 2:19,20,22 9:6 9:9,12,18 managing 3:14 11:5 206:10 297:21 mandate 204:2 mandated 244:12		
makes 43:9 89:1 108:10 137:4 168:7 169:10 193:20 232:16 236:18 278:18			

240:22 250:4 298:22 301:24 302:3 matters 117:1 277:8 281:14 maturing 27:6 mcnally 2:14 12:21 14:3,4 16:5 mean 43:7 46:10 47:7 73:13 84:3,5 113:6 145:22 146:21 172:22 227:21 229:25 264:20 272:13 273:2 285:16 298:5 meaning 30:9 157:21 162:15 meaningful 66:7 means 119:16 155:6 236:24 meant 214:1 293:17 medal 15:21,22 15:25 210:14 218:17 medallic 1:24 6:11 265:1 medallions 14:24 medals 14:16 14:23 15:2,17 15:17,20 210:16	media 8:13 medieval 230:1 meet 252:18 268:13 276:13 276:14 meeting 1:5 4:6 5:9,11,14 7:13 7:16 8:11 10:8 11:25 15:5 50:23 54:10 64:6 92:6 115:14 237:7 267:16,17 273:19 282:11 meetings 17:17 121:2 300:13 megan 2:16 8:24 90:5 member 1:17 1:21,23 2:5 5:25 6:6,8,10 6:12,15,18,21 6:24 7:1,4,8,10 7:17 12:4,8 14:13,19 15:3 15:12 19:10,13 32:20 34:13 35:21 37:5 38:1,24 40:20 42:14 45:20 47:23 51:11 52:5,8 53:17 55:12 65:11 68:3,11,18 71:12 72:13 74:8 75:25 77:23 80:21 81:23 90:4	105:7 108:20 111:8 113:25 115:13 117:7 119:6 120:10 122:2 130:8 133:11 134:2,5 134:25 135:14 135:16,21 136:9,17 139:25 140:12 141:4,11,16,19 141:20 142:5,6 142:7,10,24 144:2,12,16 146:8 147:11 147:16 148:10 149:17 150:21 151:1 165:24 166:10,15,17 167:4,16 169:22 172:4 174:1 175:17 177:24 179:15 183:5,8 187:1 201:9 203:18 204:15 217:14 217:21,24 218:2,14 220:1 222:23 224:2 226:7 227:17 229:1 230:10 232:7 237:14 238:4,13 241:12 242:2,7 242:12,16 254:18 257:9 257:22 260:9 262:15,20,21	262:24,25 265:6,17,22 267:4,9 268:9 268:15 270:19 273:14,24 276:10,18 299:25 300:7 300:11,15 301:9,11 member's 15:23 members 1:16 5:18,22 8:9 16:9 34:8 40:10 55:17 64:1 65:6 72:20 89:4 95:4 96:7 103:13 105:1 126:13 128:2 143:20 145:5 145:19 165:17 167:12 181:9 181:17 193:7 201:8 218:9 262:17 278:9 membership 17:12 memorable 66:7 memories 40:25 men 57:19,24 59:17 87:1 90:23 163:3 168:21 171:19 171:25 173:14 176:25 184:14
--	---	---	--

186:4 188:10 188:22 195:21 207:5,9 290:24 menna 2:21 9:14,16 54:25 55:2,2 138:4,5 238:21,22 239:1,1,5 267:16 menna's 264:5 mention 176:2 180:12 mentioned 46:21 55:17,23 176:24 193:7 195:17 259:17 283:12 mentor 17:1 merely 66:5 merit 42:18 85:23 264:24 268:17 merits 115:25 mesmerizing 227:7 mess 287:24 message 41:13 43:18 44:3 67:20 71:3 95:16 115:2 124:19 211:23 229:9 251:14 262:3 269:17 291:9 messaging 33:3 64:18 298:9 messy 21:3	met 82:9 155:25 245:12 254:16 metal 20:5 34:1 metaphor 27:8 36:22 42:11 74:17 75:6 107:20 120:15 121:21 metaphor's 39:10 metaphorically 85:3 metaphors 41:8 49:21 methods 208:22 metrics 84:22 mic 19:9 53:16 242:2,5 michael 2:1,22 6:16 9:17 microphone 16:7 129:8 147:15 middle 47:6 238:16 mighty 247:6 256:16 mike 8:13 37:4 37:6,24 38:6 54:25 55:4 75:24,25 77:21 95:25 113:23 114:1 117:9 134:4,5,18,20 141:2,6 144:1 144:3,13	149:19,22 150:25 151:2 151:25 177:23 177:25,25 179:18 203:17 232:6,8 233:7 242:4,14 262:18 276:9 276:11 278:6 280:2 mile 251:8 milholland 207:14 military 244:19 million 82:5 142:19 245:17 millions 260:16 271:21 mind 33:18 39:3 43:9 45:14 50:5 51:15 66:9 90:15 92:18 112:21 120:9 130:5 133:8 148:13 167:18 176:9 192:5 199:24 216:22 229:14 262:16 272:4,4,18 293:9 mind's 229:10 minds 265:24 mine 234:18 minor 112:4 127:9 133:19 149:3	minorities 208:23 minority 1:25 2:4 6:14,20 183:23,25 mint 1:1 2:13 8:8,19 11:18 14:22 15:7,18 17:1 18:18 19:22 20:9 22:24 23:24 54:24 66:3 95:24 110:21 112:3 116:10 118:12 127:21 141:8 153:2,13 165:2 181:5 213:1 214:11 227:20 231:1 233:13 262:9 271:14 274:2 302:5 mint's 18:20 20:13,16 210:15 minting 23:17 minus 187:17 minute 55:16 78:9 96:7 172:7 202:8 240:19 284:8 284:15 298:21 minutes 4:4 7:14 11:23 12:3 34:9 65:7 65:14 105:3 167:13 218:10
---	---	---	--

mirror 261:16	145:1 147:5,19	months 110:10	197:3,7,8
mirroring	148:14,15	monument	205:15,19
159:11	245:21	161:16	mother 246:8
misconstrued	modernization	monumental	287:4,12
123:23	147:4	30:16 62:7	motif 28:17
misguided 86:6	modification	moral 159:18	61:21 69:11
missed 14:1	141:10 142:2	163:2	138:12 227:9
misses 232:3	modifications	moran 2:1 6:16	motifs 25:17
missile 38:12	112:4 134:1	6:18 37:4,5,6	221:8
missiles 46:11	molding 58:25	75:24,25,25	motion 12:3,14
missing 246:13	moment 66:19	113:23,25	51:19 52:2
mississippi	121:3 126:14	114:1 117:9	53:14 114:17
245:6	132:19 143:22	130:8 134:5,5	132:24 135:18
misspeaking	202:5 210:25	141:4,6,19	135:25 136:1
264:14	212:23 217:7	142:6 144:2,3	136:21,24
misspoken	221:15 249:10	151:1,2 166:10	139:23 141:5
66:21	256:3,4 293:11	166:15 177:23	141:22 143:5,7
mistake 118:2	300:9	177:24,25	143:11 149:18
177:17	momentarily	203:18 232:6,7	149:21 150:23
mistaken 69:2	56:2	232:8 241:12	159:17 213:24
287:11	momentous	242:2,7,12,16	260:24 261:5
mix 73:5 297:4	20:17 159:23	262:20,24	261:16 300:7,9
mixed 49:21	moments 12:23	276:9,10,11,18	301:8,9,12,18
mixing 93:14	21:21 129:5	280:2 299:25	motions 50:4,7
mm 218:1	208:8 224:7	morning 4:25	50:10 95:3
mobilization	250:9	5:9 13:19 14:5	150:8
208:8	momentum	31:24 32:12	motley 256:10
mod 223:21,23	208:2 244:16	38:1 40:20	mott 207:3
229:14	monarchal	56:4 132:22	motto 102:7
model 42:9	97:16	140:15 147:21	146:14 269:20
263:1,5	monarchy 57:5	301:20	mottos 114:10
modeled 207:7	money 245:6	morning's	mounted
models 114:15	montgomery	128:22	245:13
262:23	245:9 250:10	morris 3:8	move 17:3 22:7
moderate	251:7 269:24	10:20 44:24	25:7 43:7
145:11	month 189:14	163:14,18	50:13 56:18
modern 83:20	289:2	164:1,13 165:9	74:14 130:6
87:4,9 107:11		165:14 187:3	141:6,7 150:5

152:3 158:15 160:13 193:24 203:15 205:18 241:24 248:6 251:9 283:2 286:4 300:5 moved 12:5 92:4 152:23 225:25 movement 153:20 154:11 155:18 156:12 159:23 161:14 161:25 176:11 192:16,20,21 208:3 209:12 213:14 214:1 214:23 221:20 223:20 224:6 224:14 225:17 236:14 237:1 245:13,21,25 246:21 247:10 247:14,19 250:2,9,25 252:1 260:22 260:23 263:14 271:22 275:9 282:18 283:2 289:16 290:15 297:5,25 movement's 211:9 moves 43:10 movie 254:17 254:20 281:9 moving 26:15 27:20 36:4	38:9,19 39:1 96:16 114:23 129:24 130:25 131:15,23 137:12 143:23 155:8 160:14 203:4 213:12 219:2 222:10 223:7 241:15 250:11 277:12 281:23 291:16 299:13 muddled 44:3 175:23 multi 23:4 multilateralism 82:21 multiple 84:22 107:6 173:20 226:17 multiplicity 260:24 multitude 234:8,9 multitudes 295:19 murdered 245:4 290:5 murray 188:20 muscle 162:1 museum 3:10 3:13,16 10:22 11:2,7,8,13 164:17 206:9 212:24 215:2 216:8,10 248:3 255:25 289:23	museum's 24:2 musical 90:9 mute 234:24 muted 212:9,10 212:12 myriad 257:23 mystical 91:4 n n 4:1,1 5:8 279:5 n.w. 1:13 naacp 287:3 nail 224:5 name 5:19,23 8:21 174:6,9 178:15 199:3,8 204:3,16,19 259:20,25 266:13 271:12 272:5 275:4 278:21 286:18 286:21,22,24 286:25 290:24 291:3,6 295:3 295:8,9,12 nameless 230:17 names 214:2 215:14 nantucket 216:11 narrative 215:22 narrows 225:5 nation 17:3 20:4 21:5,13 21:18 24:11,16	26:2 27:16 29:5,22 30:18 36:15,19,23 41:5 42:12 56:19 57:11 60:7,16 61:8 62:9,18 63:9 73:16 75:8 77:2 83:15 91:15 97:14 98:18 101:17 103:1 108:8 155:12 156:9 157:5,13,19 160:13 161:11 161:19 193:25 194:25 195:2,5 195:8,9 196:21 246:2 248:23 251:17,19 294:12 296:11 nation's 13:20 23:23 26:6,18 27:23 58:1 60:2 61:14 63:12 73:11 98:19 99:7 101:5 102:7 152:17 153:20 154:4 163:3 245:16 250:19 252:9 national 3:6,10 3:13 10:15,22 11:1,7,13 15:17 24:2 54:19 58:4 59:14 83:10
---	--	---	---

97:10 153:25 159:4 164:17 176:5 187:11 206:8 207:19 212:24 215:2 216:8,10 225:18 247:8 248:3 nations 59:6 83:12 97:15 nationwide 14:16 natural 40:8 nature 25:14 49:2 61:5 101:1 nba 117:9 near 62:14 245:5 nearly 20:8 necessarily 67:11 123:7 132:23 142:2 298:4,11 necessary 21:22 187:18 188:17 252:5 271:16 need 11:19 77:9 89:15 95:16 118:18 119:10 124:16 132:24 135:8 141:5 148:10 174:21,23 223:2 234:14 271:9 272:3,14 273:10 274:23	275:4,7 282:3 282:20 293:14 297:24 needed 78:1 121:24 246:15 277:20 289:19 needing 119:10 needless 253:16 needs 50:19 69:21 123:5 128:18 276:21 276:24 negative 47:18 73:9 86:25 124:20 138:8 179:10 276:21 neighborhood 289:15 neither 239:25 302:11 never 13:6 18:12 21:12 190:22 197:25 214:2 232:21 284:22 288:4 288:18 289:7,7 291:1 292:1 nevertheless 21:6 new 26:2,24 36:15,18 44:16 44:17 56:12 57:11 60:2,16 61:8 63:9 69:23 77:2 78:3 84:14 97:5 101:6,12	108:5 161:7 178:22 181:25 197:20 208:1 284:5,11 news 149:12 202:19 newspaper 156:25 nice 36:4,21 48:1 75:11,14 164:23 168:12 170:22 230:24 273:9 nicely 66:22 67:12 68:8 85:22 89:10 110:12 120:6 200:10 nicer 78:16 niche 273:18 nine 131:19,21 131:24 132:1 203:2,6 241:9 241:9,17,20 nineteenth 206:23 208:4,5 208:14 209:12 211:13 232:1 nit 242:19 nobody's 76:22 nominated 16:10,11,18 nonviolent 245:13 nope 151:10 normal 289:9 norman 267:19 278:21 289:17	north 155:16 nos 194:21 195:16 nose 41:8 93:8 notably 155:22 note 5:14 10:7 25:21 28:5 31:24 76:7 80:12 104:2 142:23 182:7 210:12 275:2 noted 102:16 191:10,19 notes 141:14 207:19 nothing's 222:14 notice 5:14 270:6 noticeable 173:18 noticed 41:17 104:17 122:24 noticing 64:12 noting 291:5 notion 129:4 notwithstand... 117:24 noun 80:16,18 november 208:1 246:6 number 7:20 7:21,22,23,24 10:12,13,19,24 11:10 32:3 34:23,24 35:5 37:8,15,16,22 37:22 39:5
--	---	---	--

40:23 41:5,19 42:25 43:1,2 43:10,13 45:16 46:8 49:15,20 49:22 56:1,2,7 69:15,25 70:4 70:15 74:20 76:2,7,8,12,15 76:18,23 78:5 78:20 84:5 88:9 93:16 94:23 96:19 114:23,25 115:5 118:25 118:25 119:22 120:2,13 122:9 122:16,24 123:16 124:4 124:13 125:1 126:6,22 135:4 135:9 138:6 139:15 140:14 140:16,23 141:18 147:19 152:6 174:6,12 174:18,18,19 175:11 178:2 179:3,11 187:6 190:3,15,15 191:1,1,3,4,4,4 191:6,6,18 193:6,8,9,15 194:17,18 195:18,20 197:9 198:15 199:7,19,19,24 200:3,5,11,11 201:2 202:23	206:1 219:1,5 219:9,14,22 220:17 221:7 223:5 231:8 234:3,8,17 235:24 236:8 236:22 237:2 237:16 241:8,8 242:9 263:10 263:11 270:16 278:11,17 279:21,23,24 283:6 286:12 292:25 293:19 295:2,11,14,15 295:16 numerous 170:19 numismatic 1:18 7:11 13:10 14:20 15:16 87:16 270:5 numismatics 2:6 6:25 14:14 18:13 185:12 numismatist 17:4 numismatists 142:21 146:19 nurturing 100:3 nwhm 11:6 o o 4:1 5:8 o'clock 298:21	oak 59:14 60:5 99:23 100:15 100:20 111:24 112:2,3,9 114:24 object 271:12 objections 12:13 oblivion 115:19 obscuring 270:11 observation 203:19 observations 13:9 127:6,20 137:18 197:1 201:5 205:17 234:20 235:13 236:2 237:6 243:14 297:17 observe 81:24 241:8 248:6 obstacles 155:1 obverse 22:9 23:5,15 32:7 36:20 50:1 56:6 58:6,24 59:10,15,19 66:11,11,14,20 66:22 68:6 71:13,17,20,21 72:22 74:11 75:19 76:2,9 77:7 81:20,22 82:2 83:2,23 84:20 85:2 86:3,20,23 87:11,23 88:4	88:7,12 92:22 93:3 94:12,18 96:2,18 98:24 99:15,16,19,25 100:3 103:15 104:8,18 105:10,16,19 105:19 106:12 107:24 108:1,3 109:18 111:9 111:13 113:20 114:2,3,7,8 115:16 116:4 116:16,24,25 117:11 119:22 120:13 121:22 122:9 125:1,3 125:10,13,23 125:24 126:4 126:21,22 127:23 130:14 130:16,18,19 130:19,20,21 130:23 131:16 131:18,19,20 131:21,21 133:2 141:24 144:5 149:22 149:24 150:5,9 150:14 152:4 153:18 154:15 155:3 158:1,16 158:17 159:2 159:24 160:6,9 163:24 166:3 166:18 167:17 167:17,20,24 167:24,24,24
--	--	--	---

168:1,6 169:19	270:15,20	ocean 28:17	140:12 143:14
169:24 172:5	274:5,25 276:7	61:21	147:12,16
172:11 173:8	276:18 278:10	october 1:8	151:22 164:12
174:21 175:22	279:14 281:25	5:10 153:2	175:14 177:12
176:8,12,13,21	292:25 297:8	odm 20:14,18	200:5 203:17
178:2,16	298:18 299:6,6	offer 12:23	206:14 212:15
179:11,17,23	299:22	127:16 161:12	218:14 219:24
185:6,9,10,17	obverses 33:7	180:10	231:10,21
185:18,23,24	56:12 58:23	offered 205:17	232:20 235:25
187:6,19 188:2	59:23 64:18	offering 27:7	236:1 239:19
189:12 190:22	68:25 69:15	29:20 192:6	242:4 248:5,10
191:15 194:14	70:24 72:20	offers 22:16,17	253:19 266:6
197:10 198:13	78:10 84:25	25:21 28:5	old 144:21,22
199:6,11 200:8	90:7 93:11	89:18 172:12	144:23 154:8
202:3,23,25	109:6 117:8	office 2:15 3:2	180:18 198:10
203:11 204:4,8	120:12 130:14	8:22 10:3	245:4 246:6
205:24 209:4	130:18,22	20:13	247:12 248:14
209:16,16	146:2 151:5	oh 19:7 53:18	249:7,23 255:9
210:4,13 214:4	153:12 159:13	73:15 148:9	283:20 285:23
221:24 222:16	170:14 175:20	174:25 203:17	288:18 289:11
222:24 223:11	175:20,25	212:9,16	294:23
225:2,7 226:8	176:19 185:5	235:25 236:1	older 160:2
227:17,19,24	185:17 187:5	238:21,24,25	176:1 193:19
228:9,14,18,19	199:20 203:20	239:19 300:10	194:11
229:4 230:13	221:21,21	okay 14:4,9	oldest 97:9
230:14,25	223:3 226:15	34:13 35:6	olive 23:12
231:6 232:4,9	230:13 248:13	37:16 46:1	62:20 75:5
232:13 233:8	268:16 279:18	47:12 52:6	99:17
234:2,5,10	279:18	70:15 72:13	ominous
236:14 240:14	obvious 32:4	75:15 81:23	161:22
241:7 243:20	218:2	86:3,4 96:15	omitted 174:7
247:11 248:13	obviously	105:18 111:18	once 18:23
249:6,15,22	34:22 51:3	111:23 112:23	21:3 23:14
258:5 259:24	140:7 182:21	113:16 116:25	32:13 64:24
261:6,7,15,20	235:19 239:21	128:19 129:10	127:4 135:25
264:1,1 265:8	occurred	133:24 134:3	154:8 162:2
266:9 267:9,10	118:18	135:16,21	181:16 182:22
268:20 269:7		136:14,15	201:13 203:10

209:5 253:18 276:13 299:21 one's 122:19 232:19 ones 72:6 78:21 149:2 171:9 199:20 246:24 264:20 266:1 268:22 274:14 297:10 ongoing 31:13 294:5 onward 17:2 open 119:14 129:4 132:23 133:9 251:25 266:24 opening 17:5 opens 256:18 operate 98:24 operation 127:12 operative 77:7 opinion 144:13 opinions 150:4 267:1 opportunity 16:6 77:24 86:4,15,22 104:5 119:19 146:25 165:7 215:21 233:9 233:24 253:11 253:13 254:1 262:9 276:14 276:25 279:12 285:11 289:24	opposed 113:9 140:6 143:10 192:18,22 213:15 272:19 301:17 opposite 37:6 48:17 53:7 144:13 160:22 oppression 161:24 opt 270:8 optimism 76:25 optimistic 74:16 121:4 option 173:14 173:15 options 84:8 108:4 227:2 oration 156:11 orator 159:10 159:18 oratory 157:15 197:24 orbital 91:3 order 4:3 5:9 11:22 12:15 39:5 45:23 57:18 81:14 90:7,21 91:12 124:17 138:13 258:9 260:17 organism 108:8 organization 164:6 organized 180:22 207:3	orientation 177:11 original 26:13 28:12 61:19 62:23 110:13 originally 64:13 72:23 301:21 orleans 284:11 ornate 28:16 61:21 198:22 ought 48:10 88:4 144:7 151:5 176:1 276:2 ounce 22:25 23:14 outcome 302:17 outer 182:1,2 outish 113:17 outlawed 156:3 outlined 98:21 100:9 159:21 209:22 outreach 10:18 outside 153:9 235:16 284:18 285:7 outstanding 12:21 21:9 226:20 outwards 71:7 overall 36:1 40:22 42:5 45:14 46:9,13 68:24 70:12,19 70:21 71:5	121:15 122:7 122:15 124:7 187:16 188:7 190:8,14 200:25 220:6 220:25 221:5 222:18,19 259:14 overalls 147:25 overcome 250:12 251:4 258:25 265:10 265:25 266:2 269:16,20 272:19 277:8 294:4,19 overdo 274:24 overhaul 87:15 overhead 29:21 overlap 32:4 48:23 49:4 overlapping 48:24 overpower 264:9 overseas 244:23 overthink 261:21 overturned 244:25 overwhelmed 290:13 overwhelming 34:17 254:6 owes 256:17 own 49:14 57:12 75:8
---	---	--	---

92:15 107:23 190:21 278:8 289:5,12 owned 79:2 owner 191:13	pairing 72:10 115:16 116:18 125:22 126:21 169:19 pairings 103:19 104:16 115:22 224:23 pairs 88:10,12 89:10,17 103:13 palladium 22:18 pamphlets 155:20 pankhurst 242:25 paper 112:7 174:25 papier 123:4 paradox 155:11 157:20 195:2 parallel 160:9 parchment 30:3 41:11 pardon 234:23 parent 284:17 parents 249:19 283:22 287:4 park 118:23 parks 245:7 part 20:9 46:5 60:9 64:23 73:15 80:13 92:23 94:4,21 122:23 136:22 144:16 164:10 164:24 165:5	187:19 213:5 214:14 216:6 243:5 244:16 244:18 253:8 253:11 260:14 261:4 268:4 269:22 274:15 278:17 282:11 282:13 287:3 289:16,18 296:1 partial 107:24 227:9 228:2 participate 218:23 particular 22:20 53:12 64:3 66:16 75:10,20 76:18 79:23 85:25 93:7 108:5 117:14,25 136:1 163:23 165:11 168:15 190:12,23 222:15 223:2,4 232:14 235:22 237:2 275:16 278:9 285:14 298:4 particularly 20:17 37:16 38:7 54:11,21 66:17 72:5 108:23 111:24 113:19 125:9 168:1 169:13 171:9,11,14	186:22 188:17 191:25 193:2 216:6,15 217:2 219:14 224:25 229:17 237:16 260:12 275:10 285:16 parties 302:12 302:15,16 partner 213:1 partnership 219:4 parts 39:1 137:12 party 225:19 pass 178:21 263:2 passage 208:5 245:22 passed 77:8 178:11 229:14 296:18 passes 296:17 passing 76:7 207:21 passion 79:16 90:1 past 16:23 17:7 33:24 139:7 154:20 172:17 189:14 279:5 281:17 path 88:23 107:23 203:13 251:11 paths 82:9 patriotism 274:22
p			
p 5:8 p.m. 5:12 128:5 128:11 202:11 202:12 240:23 240:24 273:18 298:23,24 301:25 pacific 256:13 package 114:7 page 4:2 200:4 280:20 paid 39:23 283:10,13 painted 270:24 278:22 279:5 painting 267:19 278:19 278:20 279:8 279:11 282:14 289:10 pair 68:8 94:17 110:12 115:22 120:1 168:3 170:24 200:10 228:9,10 250:21 paired 115:21 170:23 173:8 210:14 225:2 226:21 234:7			

paul 8:14 207:15 218:17 218:19 227:21 263:1	148:2 149:7 151:14 155:1 155:15 170:9 170:23 171:21 172:11 173:1 173:16,21 174:14,14 177:5 178:21 178:25 180:7 185:20 187:17 188:4 195:22 196:9,21 205:2 214:1 219:17 224:16 225:9 226:15,17 245:17 252:17 260:16,23,24 260:24 264:13 266:7,15 269:5 270:5 271:3,5 271:21 272:22 277:9,14 281:10,22 283:7,8,16 284:9,11,23 285:7,20 286:2 289:25 290:1 290:12,14,18 290:21,25 291:10,17 292:22 295:19 295:23,24 296:5,9,9,11 296:19,24 297:4,13	percent 22:25 44:14 229:10 perception 188:3 perched 62:22 perfect 17:3 21:23 24:18 43:3,11 83:13 84:5,6 97:20 100:12 123:12 153:17 223:19 247:21 261:16 261:24 perfectly 88:17 108:7 132:25 performed 17:11 period 126:3 156:6 292:1 permanently 101:21 permission 17:13 permits 185:5 perseverance 154:12 persevering 255:15 persist 106:2 persisted 83:10 person 44:16 115:14 149:4 154:18 204:3 205:2 213:15 256:1,11,12,13 256:13,14 257:18 263:8 266:16 272:3	284:24 291:9 293:5 person's 286:24 291:6 personal 13:3 118:10 157:2 159:4 186:12 210:22 personally 13:25 136:3 213:4 263:25 263:25 personified 58:6 98:24 154:5 personifying 209:8 perspective 22:5 70:13,14 71:6 93:7 108:10 116:11 123:21,24 187:21 220:15 235:5 perspectives 21:14,16 persuade 246:2 persuaded 43:1 109:10 pervasive 249:4 peter 1:14,17 7:9 35:21 37:2 37:5 45:20 71:12 74:2,8 111:8 113:25 120:10 121:24 144:2 146:8
peace 62:21 99:17 263:20			
pediatric 17:24			
pennsylvania 156:1			
people 21:6 27:11 30:24 31:3,9 36:9 38:9 39:8 40:5 43:13 44:10,25 45:2 53:13,20 53:24 57:8 62:14 63:15 66:7 67:12 73:24 75:2 79:20 82:8 97:13,18,21 98:5,16 100:1 100:13,18,22 100:25 101:25 102:2,11 103:4 103:8,10 105:25 106:8 106:13,15,21 106:23 107:4 109:2 110:4,11 110:22 111:20 113:13 115:3 118:8,17 120:12 121:19 121:22 122:22 122:25 123:13 124:17 135:24 146:24 147:22	people's 150:4 296:19		

151:1 169:22 175:17 177:19 177:24,25 230:10 232:7 268:9 270:19 276:10 278:5 petitions 155:20 pettus 269:21 277:19 phases 225:17 phenomenal 81:5 philadelphia 60:17 93:18 103:6 118:11 philanthropic 248:1 254:21 philippino 15:24 photograph 19:8 185:1 270:23 photographed 197:18 photographs 281:7 photography 197:22 198:17 198:21 phrase 30:24 61:2 87:1 100:24 101:24 106:8,21 121:19 181:12 224:15 244:13 251:4	phrases 30:7 100:10 238:8,9 phrasing 117:16 180:8 phrygian 77:11 physical 27:24 physician 17:24 pick 32:22,23 72:21 178:25 227:20 picked 288:11 picketing 207:24 picky 242:19 picture 65:16 258:20 270:24 pictured 159:9 pictures 198:21 piece 41:3 88:7 120:3 148:2 217:3 221:14 227:3 285:14 299:25 pieces 20:5 136:20 pillar 90:24 272:16 pillars 59:16 pitch 114:1 pivotal 161:25 208:15 place 26:20 39:11 76:16 89:13 101:6 149:5 153:21 154:4 257:16 273:19 274:11	275:16 277:7 294:3 301:3 302:7 placement 114:10 places 27:20 105:22 placing 248:18 plagues 251:17 planchet 167:19,21,23 172:20 plane 48:2 planning 104:20 planted 139:7 platinum 4:13 7:19 8:6 10:11 22:10,14,17,21 23:1,14,25 24:4,21 31:25 32:5,8,18 33:7 33:12 36:3 46:22 51:17,20 51:25 52:4 55:10,25 74:1 74:3 91:21,22 92:1 94:13 96:10 110:2 112:22 113:21 126:19 128:23 129:4,11 132:17 133:3 133:12 150:4 play 181:1 191:10 272:20 284:17	played 28:2 please 5:14,22 8:20 12:11 34:8,12 35:20 37:4,25 38:23 40:19 45:19 55:14 65:6 68:2,17 75:24 80:20 88:6 90:3 96:5,22 105:2 108:19 111:7 113:24 117:6 119:5 122:1 128:2 129:6 135:15 138:3 143:7 150:25 152:8 158:14 165:24 167:12 169:21 172:3 173:25 175:2 177:23 183:7 186:25 202:6,17 206:21 210:12 214:20 218:9 218:10 224:1 226:6 227:16 228:25 230:9 232:6 238:24 239:11 240:17 241:3 242:21 253:4 254:11 255:22 257:8 260:8 262:14 267:3 268:8 270:18 273:13 276:9 292:15 298:19 299:3
---	--	--	--

301:14	150:17 190:4	151:23 152:17	101:11 104:24
pleased 16:1	191:22 197:4	160:17 179:7	115:15 117:3
18:16 216:12	203:14 204:15	202:24 203:1,1	119:8 125:23
247:24 270:6	206:13 212:5	203:2,2,5	125:25 126:19
299:4	215:2 221:17	227:13 233:11	152:3 163:13
pleasing	226:16 228:12	241:8,10,10,11	163:24 164:15
121:16 151:15	231:4 236:3	241:16,20	164:16 186:9
pleasure 12:16	243:11 253:3	299:7,9,10,10	189:14 192:6
217:6 254:9	281:1 283:19	299:11,12,14	197:6 203:13
255:24	284:16 287:10	299:15,16,17	203:15 205:11
pleasures	292:11 295:16	299:18,18	205:14 206:7
276:11	300:4 301:7	poised 59:20	206:12 220:4
plussy 244:11	pointed 93:11	210:8	221:3 224:10
244:25	93:24 94:16	politely 237:8	224:11 233:22
plurality 82:3	111:1 126:13	political 87:4	234:5 240:12
pluribus 23:16	168:23 267:16	95:14 153:25	241:25 257:1
58:11 99:3	pointing 179:8	183:25 184:8	259:17 260:4
102:7 114:13	pointless	208:8 262:2	264:18 279:17
147:5 155:3	292:11	politician	279:19 280:10
158:2 209:9	points 21:1	85:13	280:16 301:7
222:13 226:25	56:16 77:18	poll 208:21	portfolios 13:8
247:16 262:3	87:12 92:20	poor 296:19	19:5,16 20:7
pocket 119:18	94:20 111:19	pop 275:11	20:17,21 21:2
215:23 230:6	125:18,21	popular 75:17	21:11,15 22:6
260:15	129:14,16,20	121:11 146:22	64:21,25 86:21
poignant 259:2	129:20,22,23	population	92:18 122:4
point 5:12	129:23,25,25	93:21	125:15 127:1
22:24 31:23	130:1,15,16,19	ported 64:14	137:3 143:24
32:15 49:5	130:20,21,21	portfolio 22:8	144:1 147:10
54:4,8 58:1,22	130:22,24	25:9,12 31:21	204:1 233:21
75:9 83:19	131:1,2,2,3,4,4	34:16 41:18,23	243:24 279:15
95:2 98:19	131:5,6,7,7,8,9	42:16,17 44:2	297:22
99:7,7 123:1	131:9,10,12,13	56:5 64:14	portrait 174:5
124:16 127:9	131:13,18,19	67:13 68:19,21	174:8,16 178:4
127:15 128:7	131:20,21,22	72:17 80:1	187:11,11
129:17 130:18	131:24,25,25	82:7,11 88:5	239:24 240:1
136:17,19	132:1,2,2,3,4,5	92:16 95:7	249:7 274:9,11
142:3 150:13	132:6,7,7,8,9	96:10,11,11,17	

portraits 153:16 167:23	139:18 203:13 233:9	266:1 269:17 274:12 275:14	265:7,7 268:5 278:17 279:21
portray 28:9 58:24 61:16 99:16 161:4 175:5	potentially 50:16 69:5 70:10 104:7 205:4 221:15 279:14,17 280:7,11	276:5 279:9,25 280:5,22 282:8 282:12 294:19 295:1	preferences 280:15 292:23
portrayed 240:2 259:14	potter 10:17 31:19 54:2	powerfully 61:13 250:16	preferred 89:18 180:6 268:1
portraying 71:18,18	poured 16:12	powerless 279:3	prejudice 249:20
pose 187:15 259:19	power 26:7 30:5 58:25 59:4 61:14 85:5 86:14 97:17 98:18 107:21,22 142:14 250:3 252:16 263:17 266:7 276:3 296:20	powers 57:24 98:9,14,15	premium 23:1
position 50:2 52:24 216:7 231:18 254:14	practical 99:9	practice 98:22 180:23 245:7	preparation 134:13
positioned 29:9 101:20	practiced 155:14		prepared 136:11
positive 35:1 175:10	practicing 86:19		preparing 81:2 211:2
possibility 85:9	praise 226:16		presence 14:1 82:23 293:24
possible 33:13 39:18 68:22 81:19,21 129:14 130:15 137:20 149:25 189:4 241:9 299:7	powerful 27:8 27:15 35:8 60:3,20 88:14 95:15 100:10 107:5 156:22 157:15 159:14 162:23 168:6,8 169:15 172:6 174:6,23 177:16 178:4 179:6 194:2 196:24 197:9 199:9,23 200:6 219:10,12 227:3,12 245:19 250:1 250:25 256:7	preamble 30:25 57:10 97:12 101:25	present 1:16 2:13 3:3,21 5:23 6:1,8,12 6:15,18,22 7:1 7:4,8 8:20,23 9:1,4,7,10,13 9:16,19,23 10:1,5 16:1,23 22:11 55:18 56:9 96:8,21 128:16,21 129:6 152:7 154:21 162:22 182:24 191:9 202:15 206:2 241:2 243:24 299:2
possibly 93:25 115:16 132:20 189:3,18		precede 261:3	
post 85:9		precious 34:1	
posterity 98:1		prefer 36:1,7 88:24 92:8 150:7,23 190:24 230:12 231:6	
posture 117:19 159:17 223:9		preferable 67:4	
postures 161:3		preference 35:17 38:15,19 47:20 49:15 120:13,14 126:22 141:8 141:25 186:13 191:16 234:3	presentation 12:17
potent 210:1			
potential 103:22 123:21			

presented 35:11 84:14 86:4 170:1 253:7,18	previous 92:5 109:20 117:12 121:1 216:7 279:17 280:9	142:18 146:20 225:8 265:11 269:19 271:19 272:23	produced 15:18 19:22 24:5
presenting 12:22 15:8 198:16	previously 69:3 176:25 227:22	problem 33:13 178:14 188:10 266:12 276:19 277:21,25 278:1,21 279:23	professed 157:25
presents 154:1	price 142:16		professional 10:17 13:2
preserve 95:17	pride 13:17,18		professionally 213:3
president 3:12 11:1 98:6 102:14,20 121:5,6 164:5 206:7	primaries 208:20		professor 11:3 136:10 264:2
president's 274:10	principles 24:11 56:17 57:10 58:14 59:12 60:20 63:9 99:10 100:5 107:15 152:19,21 158:25 160:12 163:3 247:16 252:20	problematic 177:2 196:2 240:5	profile 158:18 160:7 190:25 248:14 249:23
presidents 153:9,22 185:13 204:22	printed 22:23 268:3	problems 40:10	profiles 170:7 190:24 252:3
presiding 1:15	prior 65:7 105:3 167:14 204:19 218:11 294:4	procedure 51:12	profit 197:17
press 8:10 29:17	prison 218:19	proceed 165:15	profitable 156:4
pressure 19:11	pristine 293:9	proceedings 8:7 302:10	profound 28:1 158:19 251:14
presume 53:15	privilege 17:6 105:23	process 29:18 69:18,19 76:11 78:8 153:1,17	program 20:23 22:15,16 32:17 36:5 55:1 63:21 94:2 165:21 213:2,4 214:13 216:7 217:9 218:23 257:3 278:13
pretty 35:8 48:4 68:5 136:20 169:15 169:15 198:22 203:21 218:19 219:6 237:23 270:21 271:6 280:19 281:4 283:24 300:18	privileged 214:13 254:14 284:2	processes 97:8	program's 23:2
prevent 45:4 98:11	probably 53:3 68:13 77:18 79:19,21 80:17 84:23 111:25 114:21 116:17	proclaim 162:12	progress 160:3 163:5 169:5 186:12 187:21 196:4 210:3 226:21 275:24
previewing 25:5		proclaimed 57:16 63:7 207:9	progression 25:17 94:19 125:16,17
		proclaiming 155:13	
		proclaims 31:2 102:2	
		proclamation 157:11 182:4 194:9	
		produce 23:24	

126:24 prohibit 239:23 project 253:14 253:25 prominent 236:12 prominently 29:10 63:11 155:4 259:25 promise 159:1 161:20 162:9 163:9 252:11 promises 248:24 promote 97:24 promptly 5:13 proof 4:13 7:19 8:6 10:11 22:10,14,19,21 23:25 24:4,21 31:25 32:5,8 32:18 33:7,12 51:25 52:4 55:10,25 94:13 96:10 110:2 126:19 128:23 129:4,11 132:17 133:3 proofs 133:12 propelled 209:18 properly 274:9 proportioned 220:18 proportions 221:5	proposal 140:3 proposals 15:15 pros 226:10 prosperity 62:21 protect 85:7 98:7 258:10 protected 31:12 40:2 protection 27:7 27:12 29:11,20 36:22 82:22 99:24 101:22 244:5 278:3 protections 31:9,13 protest 16:14 155:23 211:25 245:13 251:7 protesters 275:20 protestors 246:19 279:7 protests 156:11 225:18,19 proud 213:1 provide 97:23 98:11 211:15 provided 27:12 31:9,14 98:22 provides 60:10 279:12 providing 29:11 98:16 101:22 proviso 134:21	provoking 292:19 public 1:20 2:7 2:8 3:4 4:6,8 5:11,16,20,24 7:3,7,13,16,16 8:10 11:25 12:18 15:9,11 16:2 17:10,19 18:1,19 19:24 20:12 83:17 84:9,12 86:11 89:16 105:4 107:18,18 109:1,24 113:3 119:9,17 121:8 121:11 122:15 126:9 145:1,6 145:20 146:16 146:21 148:16 149:11 153:4,7 156:11 157:7 177:17 184:24 186:22 191:8 226:13 245:8 public's 15:13 published 157:1 puffy 112:1 pull 72:18 81:19 189:15 193:5 272:14 295:15 pulled 42:22 274:17 punches 44:6 purdie 2:8 7:6 7:8 40:18,20	40:21 68:17,18 68:20 122:2,3 186:25 187:1,2 219:25 220:1 257:8,9,22 301:2 purple 288:6,9 288:13 purpose 97:4 162:18 250:17 purposeful 249:8 pursue 293:6 pursued 207:21 210:20 pursuing 84:13 pursuit 57:22 60:25 154:12 158:22 159:4 244:15 246:2 247:20 push 220:7 296:21 pushing 175:7 187:14 294:13 put 13:8 53:24 69:6 77:25 78:9 98:20 119:10 125:5 133:20 147:25 174:8 219:19 228:17 231:1 232:13 239:6 266:20 272:24 274:2 280:21 291:6 puts 186:14 205:4
--	--	--	---

putting 34:16 111:22 205:1 219:13,15 224:4 234:23 259:19 263:8 271:12 272:6 272:18	130:7 131:16 131:18 143:16 143:18 145:4 146:21 150:9 151:16 152:5 153:18 154:1,7 155:8 158:8 164:16 165:22 167:19,21 175:24 176:4 176:18 178:8 178:20,20,25 186:8 189:5 190:23 191:3 199:15 202:4 202:23 204:2,2 205:25 209:15 217:10,17,22 221:1 222:3 225:6 226:1,24 232:12 233:15 238:15 240:15 243:22 245:16 247:11,22 257:4 259:13 259:14,20 260:1 261:2,17 269:13,13 270:2,4 277:10 277:23,25 278:3 298:19 quarter's 160:9 quarters 20:21 32:1,6 33:9 51:23,24 52:1 56:20 74:2,10 74:23 77:25 81:3 92:18	104:7 112:23 128:23 129:1 132:18 133:15 133:23 150:12 150:13 152:13 152:16,18,20 153:11,12 154:22 213:2 214:13 216:7 227:25 234:7 243:22 260:19 261:21 quasi 70:5 quest 247:19 question 21:18 33:6 64:2 86:16 87:18,22 126:8 142:11 157:5 166:18 181:19 182:10 189:25 192:2,7 192:25 202:1 217:15 239:15 259:19 260:2 277:6 questioned 229:19 questions 31:20 32:16 34:5 50:4,9 55:5 63:21 65:3 81:9,13 95:3 104:23 165:10,17,20 166:2 167:7 201:7 203:14 205:10 217:9 218:4,7 237:13	238:19 240:11 257:2 262:16 289:3,8,21 292:12 quick 238:6 271:7 295:15 quickly 239:13 quiet 49:8 quill 26:5,20,23 28:21 30:3 31:11 38:18 41:21 59:20 61:12 63:13 70:8 76:25 87:21 100:1 101:7,10 103:1 106:25 110:8 138:8 quills 69:2 quincentennial 8:5 63:13 84:9 87:15 quintennial 80:23 81:7 quintessentia... 84:17 quite 39:13 42:3 48:22 49:5,17 50:19 51:12 68:7 73:23 76:21 89:18 110:19 112:1 126:1,17 145:16 173:7 184:19 187:24 213:11 234:16 235:24 254:5 254:15 275:16
---	---	---	--

quorum 7:12 128:14	randolph 11:2	reach 76:21 139:8 215:23	realizing 36:10 153:17
quote 17:1 87:3 171:20,20 173:12,20	rang 62:13 284:21	reaches 160:23 210:7	really 14:9 17:2 36:13,14 39:6,16,17,17 40:24 42:16,25 44:6 48:8,9,19 49:5 52:18 54:10 66:20 71:22 73:18,19 74:18 76:8,14 76:17,23 77:13 78:12,23 81:5 83:25 87:14 88:11,14 89:12 89:18 90:1 95:8,9 105:13 105:18 106:17 107:13,23 108:9,15 112:2 114:20 115:20 115:20 116:13 127:16 135:16 138:9,11 142:25 143:2 145:16 146:23 147:20 148:1 151:5,21 165:2 165:5 167:19 170:7,25 174:15 175:21 176:23 177:6 179:6 185:11 186:21 193:12 193:13 194:5 194:12,16,18 194:21 195:11 200:10 205:22
quoted 157:18	range 22:17 26:11	reaching 119:17	
quotes 190:13	ranger 118:23	react 126:9	
r	ranging 208:8	reaction 81:1 86:25 91:1	
r 5:8 302:1	rather 21:13 46:8 47:3 65:23 71:7 73:11 85:5 89:11 92:9,24 94:12 128:5 171:18,19 180:25 201:18 234:1 268:2 287:14 292:5	read 145:8 159:7 187:25 231:13 238:15	
race 244:5	ratification 99:6 156:14 157:11 184:10 208:3,16 211:13	reads 18:15 231:20	
races 298:1	ratified 97:1 206:24	ready 130:11 136:3 204:9 274:8 298:15	
racial 220:11 245:7,14 281:17	ratify 97:8	reaffirm 24:19 251:20	
racist 246:15	raw 169:15	reaffirmed 56:18 152:22 160:11 248:22	
radical 87:16 171:17	rays 25:25 35:10 41:25 42:2 47:2,3 61:6 124:8 133:21 136:24 138:7,14,14,15 138:21 140:4,5 140:10,10,21 140:25 142:20 163:8 186:17 189:11	real 12:16 86:22 139:17 185:19 224:10 236:16 267:22 270:25 272:21 295:15	
rain 41:12		realism 190:7	
raindrops 38:11,13 46:11		reality 92:11 160:19 227:5 251:17 293:13	
raise 105:11 136:19 138:21 140:19 171:22		realize 93:22 162:15 180:13 284:20 285:9 290:8	
raised 51:10 73:25 85:1 112:13 134:4 136:16 141:2 144:11 146:7 147:10 149:16 165:23 192:2 203:16 204:14 217:13,19,23 283:23		realized 289:17	
raising 100:24 143:8 161:9			
rallying 211:21 245:14			

215:13,15,16	257:24	216:19 241:9	139:3 141:6,7
219:12 225:5	reasserted	241:10,10,16	141:23,23
226:12 227:7	152:21	241:17,18,18	223:21
227:23 228:7	reassertion	241:20,20	recommenda...
228:15,23	247:15	299:7,9,10,10	33:18,19 50:7
229:11 230:24	rebellling	299:11,11,14	50:13,23 51:2
231:19 233:25	155:19	299:14,16,17	52:3 132:21
236:7,13 254:1	rebut 246:2	299:17,18,19	133:1,5,7,17
256:14,18,23	recall 267:15	299:19	133:25 143:21
262:10 263:20	275:14	received 6	150:17 153:13
265:9 273:7,7	recalls 74:21	203:8	189:17 238:2
275:2,21 277:4	receding 26:17	receives 13:19	recommenda...
279:10 280:2	101:4	recent 88:14	8:4 25:7 32:25
280:18 282:5,7	receive 51:1	184:25	51:1 64:20
282:23 285:14	248:17 249:17	recently 94:5	65:2 129:3
285:17 288:8	received 55:13	receptive	178:2 300:3
288:18,25	64:10 129:13	146:17	recommended
289:13,15	129:15,15,19	recess 5:12	1:25 2:1,3 6:3
290:19 291:18	129:20,21,22	300:7 301:8,9	6:14,17,20
292:4 294:21	129:22,23,24	301:19	141:24
294:22 295:1	129:25 130:1	recesses 273:20	recommending
297:12	130:14,15,16	recognition	134:24
reason 17:14	130:18,19,20	12:20 153:24	reconsiderati...
17:21 37:9	130:20,21,22	recognizable	234:14
48:11,17 57:13	130:23 131:1,1	40:6 88:13	reconstruction
80:13 82:5	131:2,3,3,4,5,6	107:11 178:9	194:9
89:3 92:22	131:6,7,8,8,9	221:19 260:3	record 6:22
94:24 106:9	131:10,12,12	recognize	8:18 10:7
116:20 175:9	131:13,18,19	21:11 106:4	34:10 55:21
176:14 193:11	131:19,21,22	148:14 179:20	96:13 105:4
204:19 221:24	131:24,24,25	202:14 241:1	128:10 167:14
224:11 256:7	132:1,1,2,3,4,6	252:23 299:1	202:11 218:11
261:4 290:23	132:6,7,8,9	recognized	240:23 298:23
291:2,7	134:11 202:23	83:11 291:1,12	301:25 302:10
reasons 43:12	202:25,25	recognizes	recorded 5:15
105:20 115:14	203:1,2,2,3,3,5	15:11 172:10	302:8
149:23 175:22	203:6,7,7,7,8,8	recommend	records 10:16
176:24 195:16	203:9,9,9	79:16 86:1	

redesign 19:25 87:17	reform 157:14	relatives 245:5	123:15 152:25
reduce 270:9	refused 246:14	release 270:2	162:13 249:3
redundant 77:9	regard 90:25 92:2 117:8,11 117:22 179:17 179:24 185:22 200:14 222:24	relentless 158:21	reminding 106:12,19
refer 223:6 242:23	regarding 153:4 181:20	relief 138:25	reminds 93:8 187:10
reference 14:24 58:7 98:25 100:2 123:8 172:22 278:18 279:10	regardless 244:5 252:8	religion 29:17	reminiscent 52:19 77:17 93:12 94:22 125:7
referenced 278:20	region 297:1	religious 118:15	remiss 176:2
references 182:11	register 5:14	remain 63:8 98:15 249:18	remote 55:12
referencing 201:13 251:6	reinforces 251:1	remains 21:20 93:3	remotely 7:6 8:10
referring 141:18	reintroducing 146:25	remarked 102:18	remove 231:21
refine 24:16 50:16	reiterate 214:10 216:13	remarks 136:11	removed 181:24 209:2
reflect 22:6 66:4 158:20 163:3 234:9 252:8	relatability 87:25	remedied 138:22	removing 139:4 284:18
reflecting 28:17 61:22 160:18 161:19 211:8 297:7,8 297:9	relatable 145:1	remedies 139:19	renaissance 262:22
reflection 94:21	relate 41:4	remember 43:5 72:24,25 130:14 183:16 184:7 220:10 262:25 263:3 270:3 271:18	rendered 41:6 41:15 42:2 71:4 123:9 211:14 221:4 225:15 231:12
reflective 158:22	related 15:2 32:22 302:11	remembered 237:6	rendering 235:9
reflects 17:8 54:17	relates 34:24 87:8 166:3 267:18	remind 5:18 31:18 34:8 65:5 105:1 143:20 167:11 218:8 233:12 281:11	rendition 223:1
	relating 15:15	reminded 218:16	renowned 14:15
	relationship 103:22 104:8	reminder 26:24 101:12 106:25	repeat 138:12
	relationships 97:7		repeated 235:4
	relative 85:15 149:3 302:14		repeating 94:7
	relatively 189:6 261:9		replace 231:25
			replaced 30:15 53:20 62:6 191:12

replacing 172:18 199:18 204:22	29:22 59:11 60:6,14 61:8 62:7 94:19	reserved 226:18	253:8
replicated 236:6	98:5 100:4,8 100:15 101:7	reshapes 250:19	rest 48:18 76:1 134:15,16 140:8 219:21 292:2
report 299:4	102:9 117:25	resilience 247:14	resting 60:13
reporter 302:20	152:16 159:21 160:2,23	resist 162:2	restrain 287:8
represent 31:13 63:1 92:19 93:1 95:11 97:21 126:24 145:21 161:12 182:16 209:6 213:16 213:17,25 290:13	162:19,25 196:14 210:22 249:12 250:23	resolute 158:17 172:8	restrained 196:19
representation 20:3 88:1 92:24 216:15 220:5,22	represents 30:16 82:3,18 102:24 126:2 145:14 154:10 194:3,4 211:24 259:1 283:8 290:14 291:10 291:16	resolve 248:16 resonate 79:20 194:21 261:1 281:10 286:15 297:10	restraint 196:21,22
representations 58:10 154:3	republic 21:7 30:19 62:10 95:17 198:11	resonated 234:25 291:14 291:18	restrooms 271:25
representative 31:4 98:3 102:3 111:2 297:24	require 126:12 required 60:11 154:25 155:3 246:21	resonates 194:12 262:1,6 294:22	rests 28:16 61:20
representatives 98:4	requirement 83:23	respect 90:12 105:12 148:12 214:15	result 55:18 244:16
represented 62:22 82:10 118:3 215:8,13 235:3	requiring 85:6 research 3:7 17:16 238:6	respected 153:21	resulted 247:1
representing 1:20 2:7,8 5:24 7:3,6 20:23 26:1,13,21 27:2,11,17	researcher 13:10 14:15	respectfully 144:13	results 4:24 96:8 128:8 202:16 241:2 299:2
	resemble 231:9	respects 20:1	resume 128:6
	reservations 127:2	respond 5:22 181:18 214:19	resumed 55:21 96:13 128:10 202:11 240:23 298:23
	reserve 86:1	response 214:9 239:2	rethought 186:6
		responses 234:24	retirees 82:14
		responsibilities 106:14	return 7:25 55:14 96:5 128:5 202:6 240:17
		responsibility 105:24 154:16	returned 244:20 291:12
			returning 128:20 202:9

240:19 288:2	125:13 126:5	221:7 223:12	88:9,10 91:11
reveals 27:6	126:23 127:3	223:12,19	93:16 94:9
reverend	127:23 130:25	225:11,21,23	99:5 100:7
245:11	131:1,2,2,3,4,5	225:25 226:22	103:20,23
reverse 23:5,10	131:5,6,7,7,8,9	227:1,2,7,11	111:23 117:22
32:9 33:8	131:9,11,11,12	227:18 228:8	120:24 121:9
52:22 56:6,15	131:13,23,24	228:15,19,22	123:10 124:14
60:4,5,13,24	131:25,25	229:11 230:23	130:25 131:23
61:4 62:4,19	132:1,2,3,3,5,5	231:7,15,20,23	151:6 161:1
62:23,24 63:4	132:6,7,8,8	231:24 232:4	162:22 173:6
67:1,2,3,10,19	133:2 144:8	232:19 233:6	176:23 177:7
68:9 69:9	149:23,25	234:8,16,21	179:24 185:25
71:16,20 74:4	150:6,9,14	239:17,24	188:9 190:2,14
74:20 75:10,15	152:5 155:2	240:14 241:15	203:4,20
75:19 76:17	158:5 160:14	241:15,17,17	220:15,16
77:19 78:23	160:15,15	241:18,19,19	226:18 231:7
79:17 84:8	161:9,21 162:5	241:20 243:20	250:7 251:5
88:11 90:7,21	162:16 166:19	247:18 248:6	258:22 260:20
91:14 94:3,11	168:3,5,14,16	250:6,21	264:19,20
94:13,23 96:2	168:17 169:14	251:23 252:10	265:11 267:23
96:18 100:7,14	169:14,19	259:8 260:17	269:15,17
100:19,23	170:15,16	260:21 264:22	270:12 275:10
101:1,15,24	173:9 174:19	264:23 265:9	276:7 279:24
102:5,12,24	174:19,22	265:23 269:7	280:9 297:20
103:5,9,15	175:12 176:24	269:18,25	298:5,10
104:8,18	176:25 177:7	270:7,8,16	299:13
107:25 108:2,4	177:12,15	272:8 277:6	review 4:4,11
108:10,13,15	179:2,12	279:25 280:7	4:15,19 5:1,3,4
109:25 110:1	185:19 186:13	295:14 297:9	7:17 8:1 11:23
110:10,14,18	188:10 190:10	298:18 299:13	104:24 136:6
111:11,12	191:17 194:16	299:14,15,16	143:24 301:6
112:23 113:20	194:17 199:21	299:16,17,18	reviewed 15:22
114:23 116:5,8	201:2 202:3	299:19,19,22	21:2 22:8
117:1,23 118:5	203:4,11	reverses 58:12	24:23 136:4
120:2,25 121:9	205:25 209:11	60:16,25 61:15	153:11 218:15
121:10,12,20	210:5,5,17	62:11 63:10	reviewing
121:22 123:10	211:1,6,10,20	64:19 68:24	10:10 19:6,16
124:4,19	217:15 219:8	73:6 74:19	31:24 51:23

55:24 56:2	55:3,6,7 59:3,7	228:5 233:7	245:23,25
82:6 279:20	65:4,11 66:1	238:18 239:16	246:21 247:10
300:2	67:24 71:10	240:11,13	247:14,19,23
reviews 13:7	79:10 80:7	241:22 242:14	249:14 250:2,9
revise 25:2	82:20 83:2,3	243:11,19	250:25 251:3,5
107:3 136:25	84:4 85:17	253:9 257:6	251:19 252:1,5
revisions 51:3	92:13 95:25	260:9 263:10	252:14 256:19
revisit 205:10	97:16 103:18	268:7 269:11	257:4 259:11
revisited	103:25 104:22	275:17 282:13	260:22 261:11
152:21	104:25 105:7	282:20 286:16	261:12 270:11
revisits 62:24	106:18 108:6	288:22 290:20	271:22 272:20
revitalizes	108:20 111:5	296:14 298:14	274:22 283:2,9
172:17	117:1,4 119:2	299:23 300:8	289:23 290:15
revived 221:16	120:17,18	300:17 301:18	295:21 296:2,9
revolt 57:5	127:4,22	rightfully	296:12,13,17
revolution 26:3	128:12 130:4	274:12	296:21 297:25
61:9 171:8	132:10,15	rights 5:6 7:24	298:19
revolutionary	134:18 137:14	11:11 24:9	ring 62:14
26:7 28:22	137:25 139:21	27:5,8,9,11,19	ringing 62:12
57:11 60:1	139:24 140:1	29:14,15,16,25	rings 62:24
61:14,25	141:12,14,21	31:7,10,12,16	77:16
rework 231:9	143:4,6,11	35:9 36:20	rise 186:15
ribbon 270:24	147:8 152:2,11	38:10 39:25	rising 36:18
rich 23:2 27:25	154:6 158:10	40:1,2 42:2,7	60:10 61:24
39:16	161:11 166:7	48:24 49:1,25	102:21,23
richard 3:5	167:5,9 168:20	54:14 56:22	115:5 121:5
10:14 31:19	169:17 176:8,9	57:8,21,23	138:18
54:1 95:5	179:14 180:15	59:21 98:8	risk 138:17
rid 140:24	183:8 185:6	106:14 152:20	risked 213:19
right 11:21	189:19 202:13	154:7,11 186:8	ro5 150:3
12:2,6,14	205:12,24	194:8 200:18	ro7 150:3
17:18 19:4,14	206:4 207:18	200:20,21	robust 215:24
31:22 34:7	208:2,6 210:18	207:1,4,10	216:14
38:21,24 40:15	211:5,22	208:19,23,25	rock 40:25
43:8,10,25	217:24 218:3,6	209:24 212:1	rock's 229:20
44:3,7,10,15	218:18 220:7,8	236:10 243:23	rockwell
48:23 51:8	220:13,20	244:6,7,15,22	267:19 278:22
52:6 53:15	224:2,12,17	245:15,21,23	279:2 289:9,17

roger 2:17 9:2	254:14,16	safe 40:12	satisfying
role 205:2	255:9,12,15	197:15	16:17
276:15	257:12 259:20	safeguard	saunders 1:25
roles 28:2	260:12 262:5	29:16	6:13,15 32:20
roll 4:3	263:16 264:11	safeguarded	32:20 45:19,20
roman 85:16	264:15 266:20	27:12	45:21 51:11,11
room 18:10	267:20 271:6	safety 82:21	52:5 63:25
128:14 273:20	271:12,18	246:16 249:4	64:1,1 71:11
283:25	274:1,6 276:16	288:12	71:12,13 72:13
roosevelt	276:21 278:23	saint 262:18	72:20 111:6,8
204:23	279:3,9 295:3	salute 214:16	111:9 125:1,12
root 26:21	295:9 300:12	sam 2:5 6:24	133:11,11
101:7	ruby's 246:25	19:10 35:19,22	134:2 139:25
roots 60:9	249:4	37:3,7 74:7,9	139:25 142:10
73:10,12 83:21	rule 28:18	75:22 94:16	142:24 149:17
91:13 108:8	61:22 63:8	120:8,11	149:17 150:21
rosa 245:6	97:18	121:25 146:7,9	169:21,22,23
rose 229:24	rules 75:4	147:9 148:12	228:25 229:1,1
232:15	ruling 245:1	175:16,18	237:14,14
rosette 211:6	run 5:12 44:8	177:21 183:13	270:18,19,20
225:24 231:24	230:2	203:15 230:9	saw 82:14
233:3 236:22	running 116:21	230:11 232:5	90:17 91:15,20
236:24 238:16	288:22	238:12,13	110:2,10
rosettes 238:8	rushing 284:18	268:8,10	117:12 118:21
rotating 91:3	russ 56:9 96:21	270:17 272:22	122:13 124:10
rotunda 24:2	152:7 206:1	sam's 77:15	151:9 172:6
roughly 96:7	243:23	232:22	186:4 282:24
202:9 240:18	russell 2:18 9:5	sanitized	283:17 284:9
round 48:3	s	169:11,14	284:16 285:2,4
royal 116:10	s 4:1 5:8 242:24	santos 17:23	285:5 286:16
ruby 3:18,18	242:24,25	18:5	286:20 289:9
3:19 11:11	sacrifice 17:19	sapling 29:20	289:17 290:2
154:8,10 246:5	255:12	29:21 41:21	saying 12:11
246:6,10,12	sacrifices	46:7,8 47:6,11	43:13 74:14
247:13,25	246:22	47:15 112:17	80:22 139:16
248:14 249:7	sad 14:9 292:5	112:18	143:8 147:3
249:10,12,15		satisfactions	148:19 192:22
249:23 252:23		276:12	230:15 264:3

265:24 272:19 293:2,4 301:15 says 39:24,25 40:2 43:2 93:20 110:6 113:13 114:14 168:7,8 169:18 228:11 229:4,5 269:3 272:22 273:9 277:5 scale 252:13 scales 252:11 252:15 scarinci 2:3 6:19,21 19:10 42:13,14 52:8 53:17 77:22,23 115:12,13 167:15,16 227:16,17 262:14,15,21 262:25 265:6 300:7 301:9 scattered 189:3 scene 27:3,14 226:22 279:4 scenes 27:22 226:16 schedule 51:7 128:1,4 scheduled 5:11 5:13 scholars 11:6 206:6 215:3 236:4 school 77:8 154:10 176:7 179:19 183:13	197:14 201:13 245:2 246:8,10 246:11 248:14 249:2,7 256:4 258:8 267:21 267:21 273:25 284:5,9,15,19 284:20,22 287:4 schoolhouse 40:25 schools 271:25 281:13 schumer 6:22 schwerner 290:4 scope 215:24 score 51:15 55:9,11,15,17 96:2,7 127:23 149:23 150:6 202:3 240:14 240:17 298:16 298:16,17,20 scored 87:11 133:15 scores 55:24 56:1 128:2,8 128:16,21 129:6 132:18 240:20 scoring 4:24 51:13,24 64:12 64:25 129:17 130:17,23 131:10,20 132:5 149:2 150:1 202:16	202:24 203:6 203:10 241:2 241:16 299:2,6 299:8,15,21 scream 123:7 screen 193:5 scribes 138:21 script 211:14 scripture 33:22 scroll 100:1 sculptor 58:24 sculpture 1:24 6:11 seated 52:22,23 125:7,7 249:16 secession 45:4 second 12:7,9 16:19 25:3 46:1 50:14 56:25 66:12 91:10 114:24 121:12 133:18 138:12 139:5 140:17,25 141:11 166:17 177:15 178:1 181:22 184:6 198:11 228:3 229:20 231:23 275:6 301:11 301:14 secondly 150:2 seconds 141:13 secretary 4:5 7:15 11:24 15:14 153:1 secretary's 15:21	section 236:14 296:23 secure 57:23 97:25 see 14:7,8 37:21 38:16 40:3 42:22 47:24 48:13,25 49:3 53:11 54:14 66:8 73:8 74:1 76:19 77:14 88:23 91:15 103:16 111:13 112:11 115:1 115:16,25 116:23 119:15 128:13 134:24 144:11 146:7 148:18 150:11 158:12 164:23 165:23 172:15 173:3 175:7 185:9 191:23 193:12 198:2 199:16 203:19 212:11 214:11 214:14 217:12 219:12 221:10 223:2 231:12 231:19 233:8 233:23 255:5 255:14 261:5 261:16 263:2 266:13 272:9 272:23 273:3,4 276:1 278:14 279:1 280:25
---	--	---	--

281:2,6 282:7 282:8,21,21 285:2,2,2 288:19,19 289:24 295:22 295:22,23 296:16,23 297:2 301:22 seed 60:15 seedling 60:5 60:11 seeds 155:18 seeing 36:18 64:15 67:13 75:12 106:15 116:23 152:14 153:7 167:10 176:12 193:15 195:12 230:21 231:25 269:16 284:11 seeking 145:6 191:8 244:21 seem 41:22 64:4,7 123:3 174:11 220:23 223:17 238:9 seemed 90:24 91:1,14 181:3 285:8 seems 71:19 93:13 126:23 136:19 137:1 137:11 280:19 292:10 seen 21:16 25:22 28:7 29:15 48:20	66:13 75:17 101:10 170:25 176:3 178:5 179:5 209:20 210:3 248:25 249:1,11 254:25 258:19 264:4 269:12 282:10 283:24 segment 183:21 segregated 296:6 segregation 244:12,21 245:2,8 selected 182:17 292:23 selecting 286:5 selection 51:14 164:10 self 26:19 57:15 60:24 93:20 101:6 157:24 sells 230:4 selma 250:10 251:7 269:23 277:21 semantic 180:17 semi 8:5 63:13 80:23 81:7 84:9 87:15 seminal 215:10 semiquincent... 4:17,21 5:2,5 19:18 23:23	96:16 104:4 152:13,16 261:25 262:11 senate 2:1,3 6:17,20 98:5 send 81:2 227:19 291:9 sending 60:3 95:15 sends 14:10 251:14 seneca 184:12 200:20 207:4 senior 2:16,17 3:1 8:14,25 9:3 10:3 sense 79:3 123:24 125:11 136:5 137:4,13 151:3 195:13 259:1 260:23 261:14 279:10 293:4,11,18 297:3 senses 274:18 sentence 106:16 sentiment 175:19 sentiments 184:14 207:6,8 separate 244:13 separates 98:9 separation 98:16 september 4:6 7:15 11:25	sequel 43:3,11 53:18 serene 293:10 series 8:6 10:11 23:4,7,19,21 23:25 24:1,10 25:4 30:8 31:25 32:5,8 32:10,22 33:4 34:24 35:1,5,6 35:14 36:2 38:5,14,20 42:21,22,23,24 43:24,25 45:12 45:14 46:20,22 48:12,13,15,18 48:21 49:1 51:6 55:25 74:22 80:23 84:13 86:2 90:8 94:6 112:21 116:10 118:7 121:24 133:13,14,14 133:16,18,23 134:7,7,10 186:1 227:19 227:23 serious 188:1,6 seriously 21:3 78:22 seriousness 122:21 serve 16:15,19 138:9 146:23 154:23 156:23 221:13
--	--	---	---

served 13:5 14:13 15:13 44:2	132:18 133:7 133:25 134:21 135:1,2,4,22 136:4,11,21 137:3 138:6 142:1 148:13 186:10 250:22 252:19	shadows 42:1 shape 26:23 101:9 107:23 shaped 249:13 285:19 shaping 28:3 58:25 share 23:5 49:19 50:1,12 62:15 90:22,25 118:10 124:25 125:11 164:14 212:25 234:11 260:14	shift 30:16 45:1 45:2 62:7 shifted 45:2 shining 77:3 ship 87:14 shook 57:16 shopping 119:13 shore 156:18 short 35:11 48:4 shot 76:17 shoulder 278:2 shouldering 210:8 shoulders 239:23 240:1 251:24 300:18 show 70:20 151:16 170:9 176:1,20,20 179:25 213:11 220:23 236:9 251:5 264:11 270:7 272:24 286:2 290:17 293:13 297:12 297:12
serviceable 93:5,17 94:11 124:15 234:15	sets 105:21 130:2 184:22	sharecropping 247:2 shared 162:17 210:20 297:20	showcases 249:6 showcasing 30:4 showed 268:4 285:4,8,15 showing 120:16 236:17 290:9
servicemen's 244:17	setting 102:21 102:23 130:1 265:20	shares 125:2 shattered 161:2 shattering 117:2 162:20	
serving 12:25 17:4 276:12	seven 14:19 129:21 130:16 132:7 241:11	shed 290:25 291:10 sheet 64:6 72:10,18 103:12 241:3 299:2	
session 4:25 5:11,12 102:19 128:22	several 20:10 180:7 200:21 227:1 267:20	sheds 290:25 291:10 sheet 64:6 72:10,18 103:12 241:3 299:2	
set 25:6,7,13,14 25:21 26:16 27:1,6,20,20 28:5,8 29:2,14 30:1,1,11,23 31:8 36:1,24 36:25 39:5,15 39:16,21 40:8 40:23 41:5,19 42:25 43:1,2 43:10,13 44:5 44:6 45:15,16 45:22,24,25 46:14 47:19 48:9,14,16 49:16,22 50:8 50:13 52:10,11 64:11 70:23 74:12 101:14 102:6 110:3	severity 187:24 190:7 shackle 161:22 189:15,19 190:6 195:25 200:17,23 shackled 160:17 shackles 160:23 180:1 189:1 196:14 196:17 shaded 189:24 shading 123:17 124:2 shadow 123:23 211:3 223:13 223:17	shelter 27:7 29:21 sherie 11:2 shied 179:25 shield 62:23 75:5,8 99:24	

shown 112:2 210:18	signify 12:11 143:7 301:14	227:11 258:24 274:12 280:23 281:2	size 47:14 70:21 71:2 84:4 87:25 91:24 123:19 145:4 222:3 226:25 259:13 270:10
shows 13:11 26:16 29:15 69:18 74:16 76:25 77:3 101:3 176:14 176:16 211:10 294:18	signing 65:25 silence 293:16 silent 207:24 silhouette 159:21 209:22 230:16 249:1 277:2	simplest 225:8 simplicity 109:14 269:8 271:8 275:5 simplistic 45:9 140:25	slave 155:23 157:9 159:15 170:20 172:18 191:14 198:1
shy 118:19,21	silhouetted 234:4 249:11 268:19 269:10	simply 59:9 145:17 150:10 212:5 217:18 221:25 258:7 293:12	slaveholder 172:18
side 45:6 68:22 71:7 73:7 78:9 166:5 189:19 190:25 235:8 236:14 243:8 252:12,13 275:2 276:22 277:3	silhouettes 232:17 250:1 271:9 silver 14:22 15:1,22 22:17 210:15	simultaneous 138:1 147:13 205:7 206:17 227:14	slaver 191:13
sidebar 128:17	similar 33:8,11 34:1 35:14 52:23 53:22 59:25 75:15 89:3 94:5 103:21 110:16 123:20 125:23 148:24 150:22 177:9 211:7 230:1 234:5 235:9 270:1	simultaneously 65:1 143:17	slavery 155:12 155:21 156:2,3 156:8,14,22 157:3,12 158:6 160:19,24 161:2 162:21 162:23,25 170:17 171:8 175:4,4 178:12 178:13 180:3 180:21,23 182:22 183:20 183:24 184:3 192:13,13 193:22,22,24 194:1,24,25 195:1,6,9,10 196:15,16,17 196:22 201:20 201:20 296:12
sided 148:11		single 21:12 42:18 82:6,16 138:16 206:25	
sides 56:15 227:6 230:20 232:25 235:4 235:18 236:4 237:21 286:2 290:21		singular 216:16	
sign 229:23		sir 32:24	
signed 60:19 103:7 207:5		sit 254:2,13	
signer 44:17		site 67:5 176:5	
significance 93:23 102:24 118:9 249:10	similarities 125:2	sitting 37:7 52:16,18	
significant 56:14 153:24 208:7 225:20 251:10 262:10 276:15	similarity 53:2 simple 37:9,11 68:14 119:11 119:23 179:9 198:20,22 199:2 221:17 224:13,16	situation 117:13 190:7 267:14 six 131:6,6,7,24 132:9 203:8 232:2 sixteen 48:2	sleep 287:23 slide 115:17 slight 234:3

slightly 47:18 136:13 220:23	134:25 135:3 140:12,13	sortings 155:20	253:14 286:12
slogan 170:22	141:11 142:5,7	sorts 289:3	286:19 292:22
small 20:5 85:20 172:20	147:11,16,17	sound 60:3	296:5 297:23
183:20 189:6	173:24 174:1,3	sounding 59:25	speaker 6:3
247:6 256:16	218:13,14	sounds 105:7	184:11
279:3	265:17,19,22	129:9	speaking 5:19
smaller 91:25	301:11	source 60:11	65:8 105:4
167:22 172:24	solve 225:12	97:13 166:12	135:3 137:17
smart 18:3	226:3	166:13	138:1 140:13
soapbox 89:20	somber 249:3	south 208:18	147:13 167:14
sober 149:11	somebody	271:23	169:24 174:14
social 87:4	110:25 115:7	sovereignty	183:9 199:13
157:13 159:23	276:14	45:2,3 59:7	205:7 206:17
245:15 250:5	somewhat 86:7	97:14,15 109:3	218:12 227:14
society 156:2	121:14 123:23	sowed 155:18	239:21 255:5
156:23	220:23 278:16	space 107:10	281:13 283:19
soft 249:8	soon 186:9	120:21 121:17	300:15
soil 60:14	sorceress	124:20 138:8	speaks 67:21
100:16	148:23	179:10 189:6	139:18 256:15
sojourner	sorry 19:8	221:1 276:21	265:3 283:4
207:13	38:11 47:25	span 250:10	spear 184:4
sold 79:5	66:21,21 72:9	spare 77:12	special 148:1
142:19 210:16	105:13 128:18	spark 20:24	specialist 2:16
soldier 287:7	129:14,21	21:25 28:13,20	2:17 3:2 8:25
287:18,19	135:12 173:10	59:10 61:19,24	9:3 10:3
288:2,10,15	174:24 177:7	66:16,18 68:6	specialists
solicited 153:3	191:3 205:15	69:25 70:2	20:11
solid 133:17	212:21 235:24	71:22 74:13	specially 1:17
138:24	264:22 269:7	86:8	1:21,23 2:5 6:7
solidarity	297:18	speak 16:6	6:10,24 7:10
251:10	sort 39:4,18	34:11,21 66:10	14:13
sollman 1:23	40:11 67:15	67:11 69:24	specific 20:2
6:10,12 34:11	170:11 175:6	95:11 108:22	154:4 209:8
34:13,14 68:1	184:4 186:9	110:1,21	specifically
68:3,4,11	190:6 224:4	121:21 163:23	88:18
119:4,6,7	233:25	181:11 197:10	specify 69:7
		235:17 237:7	spectrum
		242:3 252:25	262:2

speech 29:17 91:17 156:22 157:7 159:14 245:19	spruill 11:6 squiggly 83:25 staff 2:13 8:19 20:16 34:15 95:24 127:21	stand 95:16 235:6 255:10 265:12 275:22 275:23	68:23 80:22 129:11 130:13 151:7 173:12 183:9 212:8
speeches 163:7 200:21	staffers 110:21	standard 14:23	220:16 234:22
speechless 292:3	stafford 2:15 8:21,23 20:18 22:11,13 32:24	standing 72:2 78:14 228:21 233:14	248:12 260:20 265:23 280:21
spend 146:1	33:15,23 50:11 50:25 54:5	standout 67:9 113:17	started 254:18 254:20
spending 146:20	56:9,11 64:9 72:9,14 81:22 96:20,23 111:2	standpoint 121:18 166:21 177:2	starting 90:8 125:18 183:11 299:6
spent 54:12 82:7 235:19 281:12	135:12,15 137:16 152:6,9 158:15 163:20	stands 79:11 157:22 194:16 204:9 208:7	starts 127:11 starved 218:20
spirit 162:1	164:11 165:8 166:11 167:1 181:8 183:1	229:8 235:5 271:11 293:1	state 45:1 182:24 207:17 207:22 220:3 244:12
spite 294:12	203:23,25 206:1,3,19,22 217:18,23	stanton 184:17 207:3	stated 50:12 91:18 157:6 175:22
splattered 279:6	218:1 239:4 243:23,25 248:10,12 297:18	star 36:10 91:2 140:22	stately 198:8
splayed 189:21	stage 50:9 166:22	stared 247:7	statement 123:11 221:13 256:2 258:25
spoke 135:6,24 200:19 282:10 282:16	stairs 162:24 163:1 196:7	stark 111:17 251:16	statements 159:25
spoken 120:5 181:17	stakeholders 10:8 158:12 163:12 181:10 191:23 248:8	starkly 249:20	states 1:1 2:13 15:18 18:18 23:8,13,23 24:7 29:4 30:25 44:25 53:21 58:18 63:2,3 73:8 74:22 82:8 96:25 97:2,7 97:22 98:5,15 99:12,19 103:2
sponsors 232:13	stamp 20:5	stars 26:13 27:2,17 28:11 28:14 36:10,13 38:16,17 52:13 61:18 71:4 100:4,8 117:24 118:3 223:16 231:21 270:4,7 272:25 273:3,5 283:11	
spot 116:14	stamped 236:20	start 11:20 25:13 58:23	
spotlights 30:24 101:24			
spouse 14:25			
spouse's 17:13			
spray 279:5			
spreading 77:18			
sprout 46:7 60:11			
sprouting 60:6			

153:22 155:17	140:12,13	268:24 271:3,5	strong 34:25
155:24 156:5	141:11 142:5,7	274:16 276:16	49:15 66:24
158:6,8 161:3	147:11,16,17	287:3 290:3	75:9 84:23
207:1,2,11	173:24 174:1,3	straightforwa...	100:14,20,20
209:5,14	218:12,14	37:11	119:24 120:3
211:17 215:17	265:17,19,22	strains 162:1	137:10 153:7
244:6,19,20,24	301:11	strange 231:17	174:20 179:22
247:22 282:3	stick 124:17	231:20	191:19,25
statesman	134:14	strategies	232:14 234:12
153:21 193:14	stone 102:6	207:20	234:16 277:10
193:20	111:3,3 162:24	strategy 207:21	280:4,8
static 188:5	210:9 219:9	street 1:13	stronger 26:18
statue 82:2,15	stones 111:4	289:14	84:22 101:5
82:18 83:5,19	stony 85:11	strength 49:17	277:13
83:22 84:21	stood 118:16	99:23 106:2	strongest 191:2
85:15 88:11,20	122:7 194:13	158:21 159:18	191:5
stature 172:19	194:15 195:18	161:13 162:17	strongly 88:4
205:1	195:21 221:22	250:14	213:11 237:9
stayed 246:10	257:24 275:21	strengthen	260:21
287:12	282:16 290:21	64:18 107:3	struck 21:3
steadfast 162:3	stop 67:23	stretching	22:25 30:13
209:18 248:15	110:23 128:18	51:15	62:5 66:23
steely 250:11	201:12	stride 214:11	185:15
steering 86:8	store 126:16	249:9	structural
stellar 226:9	stories 296:6	striding 99:20	209:2
step 180:4	storm 26:1,16	120:16	structure
208:11	29:20 61:7	strikes 207:25	181:25
steps 50:18	101:3	striking 69:20	structure's
180:9 189:4	story 27:22	108:25 172:9	29:10 101:21
195:23,24	44:8,9 45:6	172:12 221:12	struggle 39:17
200:15,25	53:19 118:10	250:13 274:6	161:4 162:2,14
201:1	118:22 121:1	stripes 124:8	162:14 184:5
stevens 1:23	151:14 154:23	strive 22:4	213:13 214:5
6:9,12 34:11	195:7 215:4,13	157:24 247:20	236:11,15
34:13,14 68:1	215:18,19	strived 158:23	246:25 251:3
68:3,4,11	254:17 255:1,4	striving 123:15	251:18 263:13
119:4,6,7	256:14 260:14	209:17 222:5	struggled
134:25 135:2	262:6 267:12	252:18	220:5

struggling 38:25	62:5,8	261:2,17	summation 214:9
stubbornness 85:12	submit 128:2	269:13	summer 67:22
student 246:13	submitted 24:20	suffragette 226:20 227:21	sun 25:25
273:24 294:9	substitution 203:21	277:3	35:10,14,14
students 81:4	subtle 264:8	suffragettes 220:6 234:2	36:10,17 41:22
82:14 121:4	succeed 39:6	suffragist 154:2 186:5	46:25 50:2
145:18 215:8,9	successful 162:20	209:5,17,21	60:10 61:6
215:9 246:9	suffered 264:12	213:19 269:12	77:3 102:16,20
274:17	sufficient 225:15	279:16	102:23,23
studied 258:2	suffrage 5:4	suffragists 207:23 211:8	115:5 121:5
studies 246:12	7:23 10:25	230:17 231:2	124:5,6,7,11
study 17:16	56:21 152:20	233:16 242:24	133:21 135:7,9
42:22	154:1 206:1,23	280:10	136:25 137:18
studying 82:12	207:11,21	suggest 51:13	138:12,18,22
stunning 43:7	208:11,15	51:22 112:3	138:24 140:20
80:23 274:15	209:12,15	128:4 133:20	140:25 142:20
style 33:3	210:6,11,15,21	204:16	159:10 186:17
83:20 108:1,2	210:24 211:22	suggested 132:21	189:11
145:24 146:14	213:17 214:12	suggesting 27:15	sun's 163:8
147:4 211:6,11	215:4,13,15,16	suggestion 40:13 117:15	sunburst 161:6
stylistically 84:7 137:24	216:16,18,23	171:18 225:9	sunk 217:20
stylization 230:24	217:4,11	232:22	sunlight 26:17
stylized 162:16	219:11 221:14	suggestions 51:3	27:15 29:5
187:23 188:5	224:14 225:10	suit 37:16	101:4,17
211:16	225:17,25	suitable 203:20	suns 133:22
subject 10:8	227:6 228:18	suited 76:9	140:21
20:11 32:4	228:22 231:11	sukrita 2:20	super 229:25
40:1 54:1	231:15 235:2	9:11 22:11	superfluous 276:23
141:9 142:1	235:23,23	sullivan 2:16	support 35:13
182:14 201:11	236:16,21	8:24 9:1	117:9 134:20
235:16 256:7	237:3,18 238:7		161:13 179:22
264:15 288:3	238:8,9 239:6		228:21 236:8
subjects 30:13	240:16 242:24		246:23 274:13
30:17,21 39:24			supported 100:16 247:4

supporting 75:7 100:24 170:9 174:14 supportive 17:22 18:4 supposed 187:21 suppressed 290:8 supremacists 245:5 supreme 97:4 244:8,11,24 sure 13:17 39:9 51:12,16 70:20 80:21 91:11 104:16 110:19 112:1 123:17 124:1,9,21 138:2 150:21 165:17 171:6 192:8 194:14 220:19 221:3 231:4 237:5 240:6 264:12 281:9 292:1 298:7 300:17 surface 109:10 surname 188:20 surprise 67:9 148:21 surprised 76:22 151:14 178:24 254:24 254:24 surrounded 61:1	surrounds 258:14 susan 207:12 215:11 227:22 suspender 166:8 sustain 85:4 sustained 82:25,25 85:6 swapping 186:11 swaying 42:10 sweeps 26:6 61:13 switch 72:15 switching 117:15 sword 97:17 syd 79:5 symbol 18:19 83:13 84:14 88:19 99:21 162:7 171:2 180:2 210:1 237:3 symbolic 27:25 58:9 99:2 171:11 196:20 272:2 282:1 symbolism 25:14 30:2 47:13 61:4 73:9 75:3 76:14,20 77:4 101:1 179:8 199:23 200:23 230:17	symbolize 99:17 175:3 210:19 symbolizes 160:15 247:13 symbolizing 26:5 61:12 100:20 161:7 161:10 162:17 163:9 211:4 250:1 252:4 symbols 88:12 221:9,14 symmetrical 69:10 71:5 221:10 symmetry 223:19 235:15 system 26:24 91:16 98:13 101:12 105:22 156:4 192:14 192:15 systemic 161:24 systems 29:11 101:22 t t 4:1,1 242:24 242:25,25 302:1,1 table 133:9 135:19 141:22 221:4 tableaus 43:19 43:19,20	tactics 207:24 208:20 tails 185:22 take 13:18 28:24 33:22 55:16 62:3 67:16 87:6 96:6 109:22 140:18 142:23 149:12 172:7 184:17 198:20 202:8 208:11 212:23 214:11 215:17 218:5 240:18 242:7 276:2 281:22 298:21 taken 26:21 101:7 122:25 154:22 166:13 259:11 289:23 291:13 294:3 302:13 takes 59:1 69:19 talk 41:3 72:17 89:22 119:21 149:9 172:8,9 201:18 204:9 235:15 273:21 291:21 talked 13:16 92:5 126:7 172:14 201:14 236:4 237:4 talking 54:12 72:15 73:21 82:7,13 135:22
---	---	--	--

135:23 146:1 151:7 259:18 295:17 talks 255:3 tall 73:18 tally 240:20 task 20:6 65:13 224:6 300:17 tastes 71:20 tate 3:1,16 10:2 10:5 11:7 216:1,4 234:20 234:21,23 243:13 taught 246:17 290:10 294:10 taxes 208:21 teach 284:24 294:11 teachable 121:3 126:14 teacher 121:2,2 201:14 246:17 288:23 teaching 159:7 team 20:18 153:2 165:2 264:5 teams 117:10 tears 118:23 292:4 teaser 241:6 technical 32:16 63:20 104:22 165:20 166:1 180:14 183:4 217:8,14 257:2	technique 223:13 technology 11:4 197:21 teleconference 3:21 tell 27:22 44:9 84:23 102:21 118:10 130:10 154:22 166:8 254:23 258:2 265:3 280:14 284:6 285:17 telling 116:17 263:3 tells 196:1 268:23 ten 131:2,18,22 132:1 240:18 298:21 299:18 tend 180:13 226:17 274:14 tended 68:24 tender 22:23 249:25 tens 142:17 tension 95:10 195:1 289:5 tenure 102:13 term 16:16,19 242:22,25 243:9 terms 41:8 46:25 52:24 73:6 90:6 106:10 123:7 123:12,13 144:8 145:23	170:15 178:10 220:20,25 221:22 222:16 224:5 232:11 258:6 264:19 272:8 275:10 terrell 207:14 terrible 218:19 testament 160:1 tests 208:21 text 65:18,21 89:9 109:2 110:4 162:11 219:11 239:5,7 texture 139:1 thank 6:23 8:16 12:10 13:24 16:9,23 17:21 18:3,20 18:22 22:13 31:22 34:4 35:18,21 37:1 37:3,5,24 38:21 40:17 42:12 45:17,18 45:20 47:23 49:11,12 50:21 51:8 54:9,21 54:23 55:6 56:11 63:18 65:11 67:24 68:4,12,15,16 68:18 71:9,11 71:12 74:6,8 75:21,22 77:20 80:21 89:20,23 92:12,13 95:20	95:21 96:23 104:14,15,21 108:16,17 110:24 111:5,8 113:25 117:5 119:1,3,3,6 120:6,8,10 121:25 122:2 124:22,23 127:17,18 128:12 132:11 134:3,19 135:11 137:14 138:2,4 139:20 139:22 140:17 140:25 141:1 141:12,14,20 141:21 142:7 144:2,10 146:5 146:6 147:8,16 148:6,8 149:14 150:24 151:1 151:25 152:9 163:18,20 164:1,9,11,20 165:4,8,13 166:15 167:4,5 169:20,22 172:1,4 173:22 173:23 174:1 175:2,13,14,17 177:21,24 179:13 181:4 181:19 183:2,3 183:5 186:20 187:1,3 190:18 190:19 192:8 196:25 197:2,7
--	---	--	--

201:4,23,24	270:16,17,19	71:15 91:2	66:17,22 67:3
202:13,21	273:11,12,14	108:9,25	67:11,16 68:6
204:13 205:6,8	276:7,8,10,16	112:25 114:9	68:8,14,15
205:14,18,19	276:17 278:5,6	136:25,25	69:1,4,7,9,10
205:19,21,23	291:21,23	137:13 138:16	69:13,17,24,25
206:3,11,11	292:16,17	140:24 148:11	70:1,6,12,13
212:3,23 213:6	297:15,16	169:9 180:12	70:18,22 71:4
214:18 215:25	298:15 299:24	182:10 192:11	71:17 73:19
217:5,24 218:3	300:19,20,25	205:1 235:4	74:4,15 75:1
218:14,15	301:5,10,22	238:14 271:14	75:14 76:2,3,4
219:23,24	thanks 42:14	272:9 275:15	76:8,12,23,24
220:1,2 222:20	49:9 109:3	276:5 286:3	77:23,24 78:2
222:21 223:24	115:11 214:21	295:13	78:6,10,13,15
224:3 226:4,5	227:13 260:11	things 39:14	78:19,20,23
226:7 227:15	267:4 268:15	41:14 43:16	79:9,19 80:4,8
228:24 230:6,8	278:6	46:2,22 65:15	80:13 81:5,23
230:10 232:5,7	that'd 52:5	108:22 109:17	82:24 83:2
233:8 235:11	238:16	113:1 119:12	84:1,20 85:2,8
235:12 237:11	thematic 64:18	132:13 142:25	85:17,19,24
238:11,18,25	81:16 108:14	148:24 183:17	86:5,10,12,16
239:10 240:9	145:6 172:21	195:19,24	86:22 87:18
240:20 241:4	thematically	221:15 272:17	88:3,8,9,25
241:23 242:15	23:3 39:9	292:20 293:1	89:5,14,17
242:18 243:4	83:13 85:3	294:21 298:11	90:13,15 92:3
243:13,15,16	86:10 92:21	think 14:6	92:25 93:18
243:18,25	275:13	34:23,25 35:4	94:6,10,17,24
252:22 253:10	theme 15:14	35:8,11 36:1,3	105:12,17
253:12 254:7,7	58:7 88:16,18	36:21 38:12,25	107:8,16,25
255:17,19,23	98:25 107:7	39:4,6,7,12,15	108:12,21
256:19,20,23	149:6 173:8	39:20,22 40:24	109:6,19
256:24 257:9	199:22 217:1	41:3,5,7,19	110:11,15
257:10,10,11	221:8 263:18	42:5 43:10,17	111:10,11,19
257:13,19,19	themes 56:14	43:17 44:2	112:6,7,7,8,9
257:20 260:6,7	56:19 82:10	45:5,8,13	113:2,16,18
262:12,13	145:8 153:4	46:16,18,24	114:4,11,14
265:13,18,19	thing 22:5	47:12,20 49:6	115:24,24
267:1,2 268:6	39:21 52:10	49:22 53:5	116:2,3,15,16
268:8,9,11,14	64:4 66:2 69:5	65:19 66:3,14	116:19,22

117:13,22,25	177:13,16	229:12 231:13	296:22 297:3,7
118:1 119:9,10	178:10,22,25	231:22 232:3,9	297:11 298:16
120:1,3,5,15	179:3,10,20,24	232:13,18,22	299:5
120:25 121:3	180:24 182:13	233:25 234:15	thinking 94:18
121:10,15,16	183:16 184:16	235:6,19	95:13 109:11
121:19,23	184:18 185:5,9	236:18 237:21	116:20 138:6
122:14 123:2,5	185:11,15,18	237:23 239:13	139:17 145:5
123:9,11,14	185:19,25	240:5 256:3,14	148:16 150:12
125:9,22 126:2	186:2,2,14,17	256:17 258:11	193:23 194:6
126:19,20	186:19 187:7,7	258:16,23	200:8 220:6,14
127:9 132:11	187:9,14,18,22	259:1,2,10,14	221:2 224:25
132:16,23	188:2,11,16,21	260:10,18,21	225:5 235:4
133:12 134:4	189:1,11 190:8	260:25 261:12	288:23
134:14 135:7,8	190:11,14	261:20,24	thinks 140:9
136:2 139:13	192:10,11,19	262:8 263:20	third 25:4 46:5
140:23 144:7	193:14,16,20	264:4,16,21	46:14 47:8
144:14,17	194:2,2,5,8,11	265:22 266:3,5	50:15 52:15
145:1,4,25	194:23,24	266:6,10	134:14
146:9,12,15,16	195:1,2,11,13	267:11,22,25	thirteen 26:12
146:18,23,24	196:20,23	268:24 269:4	27:2,16 28:11
147:3,6,17,19	198:6 199:19	269:21 270:9	36:13
148:3,13 149:1	199:25 200:1,3	270:13 271:4,5	thomas 30:13
149:10 150:10	200:6,10 201:1	271:9,15,16,17	57:15 62:5
151:3,5,13,20	201:21 202:19	272:2,3,5,14	thought 48:9
151:21 152:2	203:21 204:25	273:9,10 274:3	48:12 59:20
167:19 168:6,9	205:3,12	274:20,23	90:11,22 91:4
168:11,18,23	216:22 218:25	275:1,3,7	91:21,22,24
168:24,24	219:11,14,15	277:5 278:18	95:19 108:24
169:12,12,16	220:16,17,18	279:10 280:5	110:18 151:10
169:17 170:5,6	221:9,12,16	281:15 282:6	151:12 171:24
170:11,21	222:5,11,12,17	283:6 290:22	181:13 183:19
171:21 173:12	223:15,22	290:24 291:5	194:22 196:1
173:18 174:7	224:9,21,23	291:13,20	213:14 217:2
174:10,15,20	225:1,6,7,13	292:23 293:18	223:14,21
174:22,23	225:22 226:2,9	294:6,16,19,21	225:14 236:12
175:3,6,8,20	226:11,18,23	295:1,3,6,10	253:19 268:3
175:21 176:16	227:2,25	295:14,18,21	270:23 284:13
176:17,21,25	228:12 229:4	295:24 296:4	286:21 287:6

292:18	208:4 217:5	132:21 133:10	15:6 16:1 19:1
thoughtful	227:12 229:5	135:19 139:17	19:6,16 21:20
292:18	232:12 237:16	146:1 149:19	22:8 51:15,17
thoughts 18:12	251:7 299:11	152:14 154:4	51:20 66:6
33:22 65:13	threes 242:8	171:3 176:11	67:8 80:1
136:4 137:21	threshold	178:5,10	83:11 95:16
190:18,21	161:17	181:11 186:7,7	143:21 145:13
222:20 261:6	thrilled 13:14	186:19 187:12	163:12 164:23
thousands	163:11 253:1	188:15 193:17	194:19 201:6
142:16,17	throw 158:11	194:3 198:20	206:5 212:25
156:13 209:6	thrown 279:7	201:8,23	217:7 228:4
209:23 214:24	290:5	205:11 216:20	229:21 243:15
214:24 271:21	thumb 231:19	220:9 224:8	247:25 253:2
threat 159:8	tie 23:3 75:14	234:13 235:19	254:9 260:13
188:1	129:16 130:2,2	238:23 253:6	263:19 268:12
threats 249:3	133:13 234:6	253:19 254:11	273:18 284:5
three 7:22	280:7	254:15 255:22	285:25 292:14
10:19 15:20,22	tied 132:4	258:10,15	301:1,6
20:8,23 24:4,5	ties 46:23	259:5 263:21	today's 5:11
24:6 25:1,6	120:13 223:19	282:9,24	7:13 215:8
30:1,12,23	259:4	283:21 284:13	toes 84:12
31:8 32:22	till 245:4	284:21 286:23	toga 87:20
34:24,24 37:8	time 5:10 6:22	289:9 291:14	together 13:4,6
37:11,21,22,23	8:1 13:21	293:8,14,17	18:9 21:22
38:17 39:15,22	17:16 44:8	298:11 301:18	23:4 25:19
40:16,23 44:6	47:25 50:5	301:21	29:7 31:3
47:20 48:9,16	51:6 52:2	times 21:4	32:12 34:16
49:15 51:5	53:10 55:1	170:18	65:1 72:18
54:12 66:21	57:12 69:19	tion 46:4	77:25 95:16
67:1,3 74:3	71:3 72:24	tip 184:4	101:19 102:2,8
78:24 79:15,23	77:13 80:25	tipping 252:12	103:15 110:17
81:12 100:8,9	82:7 87:12	tirelessly	150:12,14
103:16 117:24	88:18,23 89:21	158:25	154:22 208:10
130:3 131:1,4	95:4,7 104:11	tiring 162:2	234:7 247:3
131:12 142:14	105:6 107:13	today 5:14,17	250:24 252:4
152:12,15	116:6 118:11	6:5 7:6 8:20	253:20 271:1
153:12 167:16	118:13 121:6	10:10 12:19	281:1,24,25
182:5 190:23	123:2 127:7,21	13:15 14:10	282:4 283:9

285:21 287:20 290:5,6,10,18 291:16 token 170:18 tokens 170:19 170:19 told 45:6 53:19 146:18 170:4 215:5 284:4 tomatoes 279:6 tomorrow 5:15 7:25 8:3 19:6 19:17 50:8 51:15 64:24 129:3 137:5 143:20 150:8 150:18,20 202:1 205:10 238:1,5 279:20 300:3 301:20 301:23 tomorrow's 5:12 took 97:2 115:19 134:6 194:25 195:4 211:25 214:5 236:9 tool 274:3 275:2 tools 107:16 top 114:12 117:16 138:7 231:16 236:20 239:7 262:3 268:21 topic 216:23	torch 28:18 69:21 72:3 99:21 107:21 119:24 120:17 120:23 161:10 211:4 223:16 torches 144:23 toss 174:17 totality 115:15 totally 49:3 touched 127:9 touching 266:11 tour 118:13 255:24 toured 118:12 toward 17:3 99:20 100:12 198:14 199:5 199:24 200:12 208:12 232:18 towards 21:23 35:4 38:14 123:11 129:12 157:24 160:3 187:14 193:25 226:12 256:4 300:5 town 52:19 53:2 traces 25:17 tracing 185:1 trade 155:14 155:23 tradition 185:12 traditional 114:19 153:10	190:25 199:17 229:25 traditionalist 111:14 229:16 traditionally 153:23 trailing 200:16 tranquility 97:23 transcribed 302:8 transcript 5:20 302:2,9 transformatio... 25:18 250:5 transformative 30:5 250:18 transforming 159:3 transition 26:18 41:20 101:5 translates 113:18 translation 87:25 transportation 245:8 271:25 trapped 85:10 161:24 trauma 246:24 travel 17:17 traveling 281:12 treasure 18:18 treasures 24:3 treasury 11:24 15:8,14 18:17	153:1 treated 214:16 271:23 tree 26:20 27:6 41:21 42:9 46:8 47:7,16 52:17,25 59:14 73:10,18 100:15 101:7 111:25 112:2,9 112:14,16 114:24 124:6 137:19 139:2,5 139:6 trees 43:6,6 46:22 49:2 112:4 116:11 123:20 134:13 139:7 treetops 123:22 trek 91:2 trembled 118:15 tremendous 126:12 tremendously 291:24 trend 226:19 232:11 trending 80:2 tribute 250:13 trick 91:2 tricky 144:17 tries 277:22 trip 48:3 triumph 161:25
--	--	---	--

<p>trouble 112:19</p> <p>troubled</p> <p>180:16 232:19</p> <p>troubles 114:9</p> <p>troublesome</p> <p>148:5</p> <p>true 21:19,20</p> <p>160:24 163:9</p> <p>285:23 302:10</p> <p>truly 14:1</p> <p>57:11 147:21</p> <p>217:6 252:8</p> <p>254:8</p> <p>trunk 139:10</p> <p>trust 23:18</p> <p>58:12 99:4</p> <p>114:11 146:15</p> <p>158:3 209:10</p> <p>247:17 269:3</p> <p>271:13</p> <p>truth 146:18</p> <p>207:13</p> <p>truths 57:14</p> <p>59:21 60:23</p> <p>try 34:8 68:21</p> <p>105:2 132:25</p> <p>141:13 147:12</p> <p>212:17 218:9</p> <p>243:8 260:18</p> <p>296:13</p> <p>trying 39:13</p> <p>43:14,15 51:4</p> <p>65:13 66:5,5</p> <p>69:23 85:11</p> <p>92:19 95:11</p> <p>109:16 125:15</p> <p>172:23 175:5</p> <p>177:18 215:18</p>	<p>268:18 285:12</p> <p>286:10 287:8</p> <p>tubman 94:6</p> <p>207:13</p> <p>tucker 3:4 4:9</p> <p>7:17 12:18</p> <p>14:13 15:24</p> <p>16:3,9,11 18:5</p> <p>35:23</p> <p>tucker's 15:5</p> <p>tuesday 1:7</p> <p>5:10</p> <p>turmoil 26:2</p> <p>61:9</p> <p>turn 13:18 14:2</p> <p>21:22 77:22</p> <p>88:20 152:15</p> <p>211:3 229:22</p> <p>229:23 253:16</p> <p>turned 181:12</p> <p>232:21</p> <p>turning 122:18</p> <p>221:11 276:18</p> <p>tussling 190:5</p> <p>tweaks 133:19</p> <p>twelve 36:9</p> <p>twentieth</p> <p>216:18</p> <p>twenty 44:14</p> <p>151:23</p> <p>two 5:11 7:21</p> <p>10:13 15:20</p> <p>21:19 22:12</p> <p>27:20 28:5,8</p> <p>29:3,15 32:1,3</p> <p>32:6,9 36:1</p> <p>38:5 39:5 41:3</p> <p>41:5 43:13</p>	<p>45:24,25 47:4</p> <p>49:20 54:12</p> <p>56:2 57:2</p> <p>68:13 69:2</p> <p>71:14 72:4,4</p> <p>73:6,17 76:6</p> <p>76:15 77:6</p> <p>78:10,20 88:12</p> <p>94:9 103:22</p> <p>110:1 112:23</p> <p>113:22 120:4</p> <p>129:23 132:3,6</p> <p>133:18 139:7</p> <p>139:23 140:4</p> <p>141:13 144:1,4</p> <p>146:10 148:11</p> <p>149:21,23,24</p> <p>149:24 151:5</p> <p>152:18 166:1</p> <p>166:18 180:19</p> <p>181:25 200:9</p> <p>203:10 206:5</p> <p>214:7 224:21</p> <p>234:6 239:18</p> <p>241:21 251:9</p> <p>278:25,25</p> <p>290:4</p> <p>two's 37:15</p> <p>type 125:8</p> <p>146:13 147:4</p> <p>147:22</p> <p>typeface</p> <p>148:15,22</p> <p>types 19:21</p> <p>typically 15:23</p> <p>198:6</p> <p>tyranny 85:12</p>	<p>u</p> <p>u.s. 4:21 7:21</p> <p>10:13 14:22</p> <p>15:2 18:17</p> <p>22:23 24:8,14</p> <p>24:24 25:11</p> <p>26:15 27:4</p> <p>29:8,13 31:6</p> <p>42:1 89:14</p> <p>94:22 96:20</p> <p>97:12,20 98:2</p> <p>98:8,20 99:1,5</p> <p>99:14,22 100:5</p> <p>100:10,16</p> <p>101:16,19,25</p> <p>102:9,25 103:6</p> <p>103:19 104:1,6</p> <p>112:13 127:25</p> <p>128:25 143:19</p> <p>155:25 156:15</p> <p>165:2 166:20</p> <p>170:18 173:13</p> <p>206:24 208:8</p> <p>209:13,25</p> <p>233:13 244:3</p> <p>249:3 278:1</p> <p>293:25 302:5</p> <p>ubiquitous</p> <p>82:16</p> <p>ultimately 45:3</p> <p>75:19 120:25</p> <p>156:20 176:13</p> <p>177:8 209:2</p> <p>231:5,8 232:3</p> <p>unalienable</p> <p>57:21</p>
---	---	---	--

unanimous 213:16,18 236:7	137:22 145:6 145:21 147:2 170:8 171:10	uniformly 38:3 unifying 37:10 unimaginable 258:11	unknown 247:7 unlimited 98:12
unapologetic 172:10	187:20 190:4 194:19 198:3	union 17:3 21:23 24:18	unmuted 236:1 unobstructed 208:16
uncertain 106:10	232:10 255:8 255:20 261:14	97:20 100:12 123:12 153:17	unresolved 44:13
uncirculated 22:19	261:18 264:2 266:15 283:18	247:21 unique 48:19	unseen 211:24 unser 8:13
unclear 62:13 unconstitutio... 245:3	284:16,23 286:23 289:1 295:5	137:2 142:18 276:2 united 1:1 2:13	unshakable 211:9 unum 23:16
unconventio... 154:18	understandable 120:4 understanding 24:12 111:21	15:18 18:17 23:8,11,13,23 24:7 29:4	58:11 99:4 102:7 114:13 147:5 155:3
under 29:24 31:3 63:8 97:20 102:3	134:19 294:7 understood 69:8 197:19	30:25 58:17 63:2 73:8 74:22 82:8	158:3 209:10 222:13 227:1 247:17 262:4
159:8 187:25 196:22 208:10 210:16 213:2	undertaken 227:4 underutilized 88:14	96:25 97:22 99:12,18 103:2 153:22 155:17	unusual 70:14 223:8 unwavering 210:2 251:9
215:7,12 244:5 302:9 underestimate 89:15	undeterred 251:10 unenviable 65:13	155:23 156:5 158:6,7 161:3 207:1,2,11 209:5,14	unyielding 158:20 updated 146:12
undermined 244:9 underneath 231:2	unexpected 154:15 unflinching 160:20	215:17 244:18 244:20,24 247:22 250:17	updates 127:14 upheld 244:12 uphold 57:7
underscore 154:15 underscoring 278:10	unfolding 253:9 unfortunately 6:4 168:18	282:3 uniting 63:2 unity 37:20	282:21 upholds 161:19 uplift 226:14
understand 34:19 37:12,13 41:13 51:17	292:7 298:3 unified 20:23	250:14 251:2 259:1 285:15 286:2 universal 107:21 218:25	252:17 uplifting 84:16 274:23 290:9
73:13 81:11 105:9 107:8 109:1 119:20			

uprise 175:4	uses 107:10	51:8,21 52:6	192:25 196:25
uprising 175:4	173:11	53:25 54:6,23	197:3 201:4,24
uproar 270:1	using 104:11	55:3,6,23	202:13,21
upward 17:2	120:19 145:20	63:18 64:22	203:12,24
123:25 160:23	201:14 221:8	67:24 68:16	204:12 205:8
210:7 274:6	263:12 269:20	71:10 74:6	205:23 206:18
upwards 28:12	usually 229:15	75:22 77:20	206:21 212:3,9
61:19 71:7	utilize 107:9	80:12 89:23	214:18 216:1
189:10	v	92:13 95:21	217:5 218:3
use 16:7 45:9	v 244:11,25	96:15 104:14	219:24 222:21
67:15 74:3	245:1 253:15	108:17 110:24	223:24 226:5
79:21 81:12	294:2	111:5 113:23	227:15 228:24
87:21 97:11	vacuum 17:11	115:11 117:4	230:8 232:5
107:16 113:15	vague 20:1	119:2 120:8	233:7 235:12
113:21 116:16	validate 182:16	121:25 124:23	237:11,25
120:20 129:8	valuable 16:21	127:18 128:12	238:11,18,24
137:23 138:21	142:13	128:19 130:4	239:10,16
146:4 174:7	value 33:25	130:12 131:14	240:9,25
178:6 180:9	140:2 267:22	132:10,15	241:22 242:4
197:22 201:22	values 26:25	133:24 134:3	242:14,17,21
223:15 228:11	28:1 58:4 83:9	134:18 135:20	243:6,19 248:9
243:8 262:23	101:14 107:15	136:8,15	248:11 252:22
263:10,10	vamped 73:2	137:14 138:2	254:8 255:19
272:14	van 1:14,17 5:9	139:21 140:11	256:24 260:7
used 43:6	6:2,9,13,16,19	141:1,12,21	262:13 265:13
59:25 77:1	6:23 7:2,5,9,9	142:8,22 143:4	267:2 268:7
94:8 102:13	8:16,24 9:2,5,8	143:10,14	270:17 273:12
116:23 146:22	9:11,14,17,20	144:10 146:6	276:8 278:6
171:1 173:16	9:24 10:2,6	147:8,14 148:8	291:22 292:10
179:21 201:16	12:6,10,13	149:15 150:7	297:16 298:14
207:23 208:22	18:22 19:14	150:22 151:25	298:25 299:23
263:1 281:8	31:22 33:5,19	158:14 165:13	300:1,8,22,25
useful 18:15,16	34:4 35:19	167:5 169:20	301:10,13,17
19:13 35:24	37:3,24 38:21	172:1 173:23	vantage 83:19
186:23 197:1	40:18 42:13	175:14 177:21	variation 25:21
258:17 297:17	45:17 47:22	179:14 181:4	28:6 162:11
usefulness	49:11 50:21	182:18 183:2,6	variations
18:23		186:20 190:19	53:12

varied 207:20 varieties 79:3 142:25 variety 210:19 220:24 various 10:9 vary 142:16 vasquez 2:17 9:2,4 vast 236:23 verify 32:21 version 44:21 62:19 84:17 107:11 116:3 138:23 139:11 139:12 146:13 versions 22:19 53:11 72:4 142:15 versus 69:11 70:16 122:6,12 180:17 181:6 189:21 192:3 192:22 205:5 221:9 227:6 242:13 veterans 15:24 244:19 vice 3:12 10:25 206:7 victory 210:24 video 3:21 view 83:19 85:10 160:7 215:3 viewed 104:13 viewer 122:17 155:5 275:16	276:4 viewers 106:13 views 193:3 vigils 207:25 vigorously 156:8 violence 249:4 251:10 293:15 virgin 70:5 virtual 130:1 virtually 252:24 268:13 visceral 86:24 visible 62:16 226:24 vision 24:16 78:17 210:20 213:20 251:21 visit 82:6 245:5 visual 26:23 65:24 81:16 83:15 101:12 102:1 145:24 172:14 191:11 226:13 227:8 visualize 198:6 visually 85:19 87:13 89:1,19 107:9 116:22 224:9 225:22 275:13 vitriol 246:15 vivid 27:21 vividly 161:4 voice 48:5 49:12 184:8 237:9 240:10	voices 183:24 183:25 volland 3:19 11:12 248:2 254:10,12 255:19 257:11 301:5 volumes 256:15 vote 76:16 80:7 113:20 135:24 136:11 137:11 143:6 150:5 154:6 175:11 207:18 208:2,6 210:18 211:2,5 214:6 216:19 218:18 220:7,8 224:18 226:11 228:7 229:17 232:25 241:13 242:9 266:8 268:21 276:25 voted 32:13 56:25 277:2 votes 114:8 115:4,9 122:8 144:4 209:19 211:7,17,21 213:22 218:21 219:7,13,15,20 222:9 224:15 224:20 225:11 227:6 228:13 228:13,14,18 229:3,23 230:20 231:24 233:5 235:9,10	235:17 236:3 236:12 237:17 237:21 241:18 270:15 voting 37:22 112:19 135:5 206:25 207:22 208:19,25 209:3,23 212:1 229:22 236:10 240:7 245:23 276:6
w			
w 22:24 waist 166:5 182:11 wait 16:14 19:7 128:17 150:8 150:19 212:16 walked 256:4 walking 117:18 119:24 122:9 195:22,24 196:7 233:13 233:15,19,22 234:1 249:1 251:6 272:12 278:23 279:4,9 279:16,18 294:8 walks 285:20 wall 279:5 wandered 242:3 want 5:15,18 5:21 10:6 13:24 16:7			

18:23 20:15	292:22 297:18	87:6 88:24	264:4 269:12
32:21 45:9	298:7	89:9,19 92:19	280:9
48:6,25 79:22	wants 288:25	107:7 109:2	wearing 87:20
79:24 80:22	war 15:25 60:1	113:10,10	wears 59:13
84:19 105:18	138:18 166:25	114:15 125:16	99:24
109:22 115:2	184:1 244:2,17	126:25 128:3	weathered
116:23 129:8	287:2,6 291:12	129:16 136:13	160:1
135:22,25	warning 49:12	137:10 138:22	weaving 27:24
136:6,13	warren 2:23	147:15 150:13	weekday
142:25 143:19	8:9,12,12 9:20	152:22 156:20	273:18
146:9 147:24	9:23 128:17	163:8 168:8	weekend 89:25
151:19 164:21	129:9 212:12	173:4 177:10	weighing
165:1 197:25	212:16,19	188:12 193:8	300:18
214:10,22	washington	198:16 222:4	weight 161:23
216:13 221:4	1:13 83:16	222:13 224:13	210:9
224:3 231:5	84:15 102:13	224:16 230:16	weighty 154:16
238:22 239:12	160:8 176:4	233:15 240:1	252:11
253:5,10 257:1	178:22 191:12	247:8 255:1	weiman 55:15
257:15 258:1	199:19 204:23	258:13 259:4	weinman 2:25
259:18 260:10	245:18 302:7	259:22 268:23	9:24 10:1
261:5 262:8	washington's	271:1 274:4	33:17,21 96:6
268:10 271:7	102:17 112:24	279:3 288:5	128:16,21
277:7 281:22	118:22 121:5	290:11 291:1	129:7,10,19
284:23 286:11	149:5	293:22	130:5,10,13
286:19,21	watch 166:9,10	ways 19:19	131:15 132:13
287:15 290:17	166:16 180:15	67:10 70:3	182:19 202:7
300:16,19	182:11	93:1 94:7	202:15,18,22
301:2,5	watching 5:16	108:25 109:16	239:12,17
wanted 37:1	8:10	126:2 234:12	240:18 241:1,4
66:2 72:17	wave 219:17	292:6	241:13 262:22
92:6 118:5	waves 41:16	we've 13:5	298:20 299:1,4
134:6 140:5	waving 250:22	54:11 64:3	weird 80:5,9
142:11,12	way 36:14 42:2	66:13 74:11	welcome 5:16
180:12 198:22	47:9 48:9,20	75:16 77:6	8:17 14:5 54:8
212:23 213:22	52:11 53:18,18	133:4 137:5	64:20 181:5
213:24,25	65:16 69:6	213:1 219:9	205:9 212:4
236:8 240:6	74:12,25 76:19	222:25 227:21	216:2 240:4
243:2 289:6	84:11 85:17	227:22 234:13	253:3

welcoming 11:16	willing 95:2 150:19 246:17	215:12 216:7 216:18,19	wonderfully 13:7 88:11
welfare 97:24	win 208:5	218:18,22	121:3 275:1
wells 207:13	winding 61:3	219:4 220:8,11	wondering
went 55:21	windstorm	222:9 223:10	81:19 89:6
76:15 91:9	47:8,17 139:12	224:15,17,20	140:8 189:20
96:13 128:10	winning 13:10	225:11 227:6	230:25
180:4 182:10	wise 73:3	228:13,13,14	wood 181:23
183:13 198:16	wish 293:20	228:19 229:3	word 30:5,13
202:11 218:18	withering	229:18,23	44:25,25 45:1
240:23 269:25	41:11	230:20 231:25	45:9 53:20,21
271:1,24	witness 161:25	232:2,15,25	62:5 80:15
288:16,21	woefully 215:7	233:5 234:9	90:23 92:10
295:2,10	woman 80:3,14	235:10,10,18	110:22 156:11
298:23 301:25	80:17 86:17,25	236:3,13	180:25 181:2,3
west 22:24	87:19 90:23	237:17,21	181:12,14
whatsoever	154:6 195:24	242:23 243:3	192:3,9,17
37:12	200:16,23	women's 3:13	201:11,15,17
white 154:10	209:6 211:1,10	11:2,7 200:18	201:22 231:11
225:16,19	213:11,16,17	200:20,21	237:7 270:11
245:4 246:9,18	213:24 216:17	206:8 207:4,10	279:5 295:18
249:18 256:11	216:17 218:25	210:15 212:24	wording
274:17 284:25	222:18 261:10	215:2,6 216:8	177:10 192:7
287:19 290:3,4	284:25 285:3	216:23 217:3	231:9 237:22
290:19 293:16	294:11	225:18 237:18	words 19:5,15
294:10	woman's 189:8	261:2,17	31:11 44:7
whites 208:20	222:2	won 116:12	45:10 46:16,17
wide 208:7	women 80:6	160:3	117:17 163:22
widely 88:13	147:22 160:9	wondered	168:19 180:9
146:22	169:8 184:14	118:8 166:21	180:19 181:6
wider 140:20	186:5 188:23	180:8	186:4,15
widespread	207:2,5,9,18	wonderful 41:1	195:21 196:3,4
107:14	208:2,6,10,13	80:24,24 110:3	235:17 236:20
wielding	209:19 210:10	165:14 204:12	257:13
144:24	210:18 211:7	205:12,16	wordy 65:22
wife 188:18	211:17,21,24	206:20 266:19	89:5
william 156:24	213:2,22	269:8	wore 281:3,4
246:7	214:12,24		

work 13:4 14:11 15:4 16:18,21 17:2 17:7,15 18:9 20:9 39:22 42:17 52:22 78:8 85:7 91:23 94:25 103:15 104:4 112:8 121:17 123:18 124:1 124:21 125:9 125:13 126:20 126:21 137:24 150:14 151:11 151:11 156:13 157:4 158:23 165:3 167:21 175:21 177:4 181:24 189:2,6 189:20 190:15 193:18,21 205:20 206:12 210:6 213:4 216:12 224:23 225:1 227:4 232:25 246:17 247:19 252:14 265:1,4 270:25 277:25 278:3 288:3 294:17 296:10 worked 138:11 156:24 158:25 163:12 206:6 247:3 254:14 worker 148:3	workers 29:7 101:18 workgroup 145:9 working 36:18 99:9 112:11 114:5 125:19 156:25 187:13 254:18,20 256:11 261:4 works 33:3 40:24 66:16 69:1,4,10,12 69:17 70:2,6 70:13 73:19 76:24 80:9 109:11,15 112:7 120:20 120:22 121:7 121:15,19,23 124:14 125:25 138:7 139:8 147:6 185:11 187:7,15 222:12,14,19 225:23 237:22 259:15 265:2 world 15:25 40:7 60:4 63:7 80:16 83:12 85:9 138:18 244:17 247:9 255:6 257:15 301:3 world's 8:14 97:9 worn 211:8	worry 87:6,24 93:19 178:17 worse 48:3 worth 213:13 214:7 291:5 worthy 198:3,4 268:17 277:24 wreath 78:13 write 87:21 114:2 writer 13:10 writer's 28:15 28:21 61:20,25 writing 65:25 66:25 110:8 113:6,9,12 157:15 writings 197:24 written 14:16 30:5 97:10 156:11 wrong 87:6,7 181:3 265:3 285:22 290:20 wrote 90:16,18 157:1	201:3 204:15 214:21 217:18 230:24 231:24 235:25 238:24 239:11,20 year 18:6 23:4 23:16 25:6 51:5 58:2 82:6 98:20 154:8 156:2 182:3 245:3,3 246:6 247:12 248:14 249:7,22 253:15,17 255:9 263:2 283:20 285:23 294:9 years 13:5 17:7 19:23 20:8 21:4 24:5,14 28:4 43:5 54:12 56:17 66:8 69:6 80:1 88:21,22 106:3 134:9,17 139:7 142:4 145:14 182:6 184:1 198:10 207:17 208:4 211:12 254:16,25 281:12 288:18 289:11 yep 130:12 yesterday's 215:9 york 208:1 young 26:20 29:22 60:5
		y	
		y 113:17 yay 122:20 yeah 52:8 53:5 68:11 108:6 137:15 141:4 141:15 144:12 148:10 149:15 150:25,25 173:10 200:5	

62:18 88:1
 101:7 119:19
 148:1 159:6
 170:3 197:20
 247:7 248:18
 249:15 251:23
 255:12 261:10
 266:15 274:6
 281:10 293:5
 293:12 294:11

younger

176:15 187:10
 198:25 199:12

youth 159:12

176:7,16
 193:16,17

youthful

248:17 249:9
 249:23

youtube 5:16**z**

zero 131:1
 203:1,7,7,8
zoom 93:9